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SPECIAL COLLECTIONS
DIVISION

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ACQUISITIONS

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PREFACE

This is the sixth Rare Book and Special Collections Division acquisitions report published since I became chief of the division in July 1972. The first three appeared in the July 1973, July 1974, and July 1977 issues of the *Quarterly Journal of the Library of Congress*. The first of the separate acquisitions reports in the present series covered the year 1980, the second covered the years 1981 and 1982, and this third report covers the years 1983, 1984, and 1985. In the first *Quarterly Journal* report I set forth the rationale for the division's collecting efforts; in the second I described the acquisitions sources that make the Library of Congress unique among American libraries; and in the third I showed these acquisitions policies in action. The *Quarterly Journal* reports were largely written by me. As specialists have been added to the staff, they have played increasingly important roles in the preparation of the division's acquisitions reports and have made it possible each year to consider additional collections.

In this present report Leonard N. Beck, subject collections specialist, drafted the Sigmund Freud, History of Science, Landmark Books, Gastronomy, and Performing Arts sections. James Gilreath, American history specialist, took responsibility for drafting the Americana section and played a central role in acquiring the materials described therein. Kathleen Hunt Mang, librarian for the Rosenwald Collection, prepared the section on illustrated books added in support of the Rosenwald Collection. Peter VanWingen, head of the Reference and Reader Services Section, drafted the sections on Fine Printing and Type, Typefounding, and Printing.

I wrote the other sections and edited the manuscript to give it overall consistency.

The acquisitions recorded here are some of the most important and extensive in the division's history. A number of things came together to make this possible. The division had on hand qualified staff who had formulated acquisitions policies accepted by the Collections Development Office staff responsible for the overall growth of the Library's collections. The specialists stood ready when the funding situation proved more favorable than in the past. However, purchases are in any year but a part of the picture. In the three years under review, exchanges, transfers from other custodial units, and gifts all played important roles. Each is considered in the pages that follow.

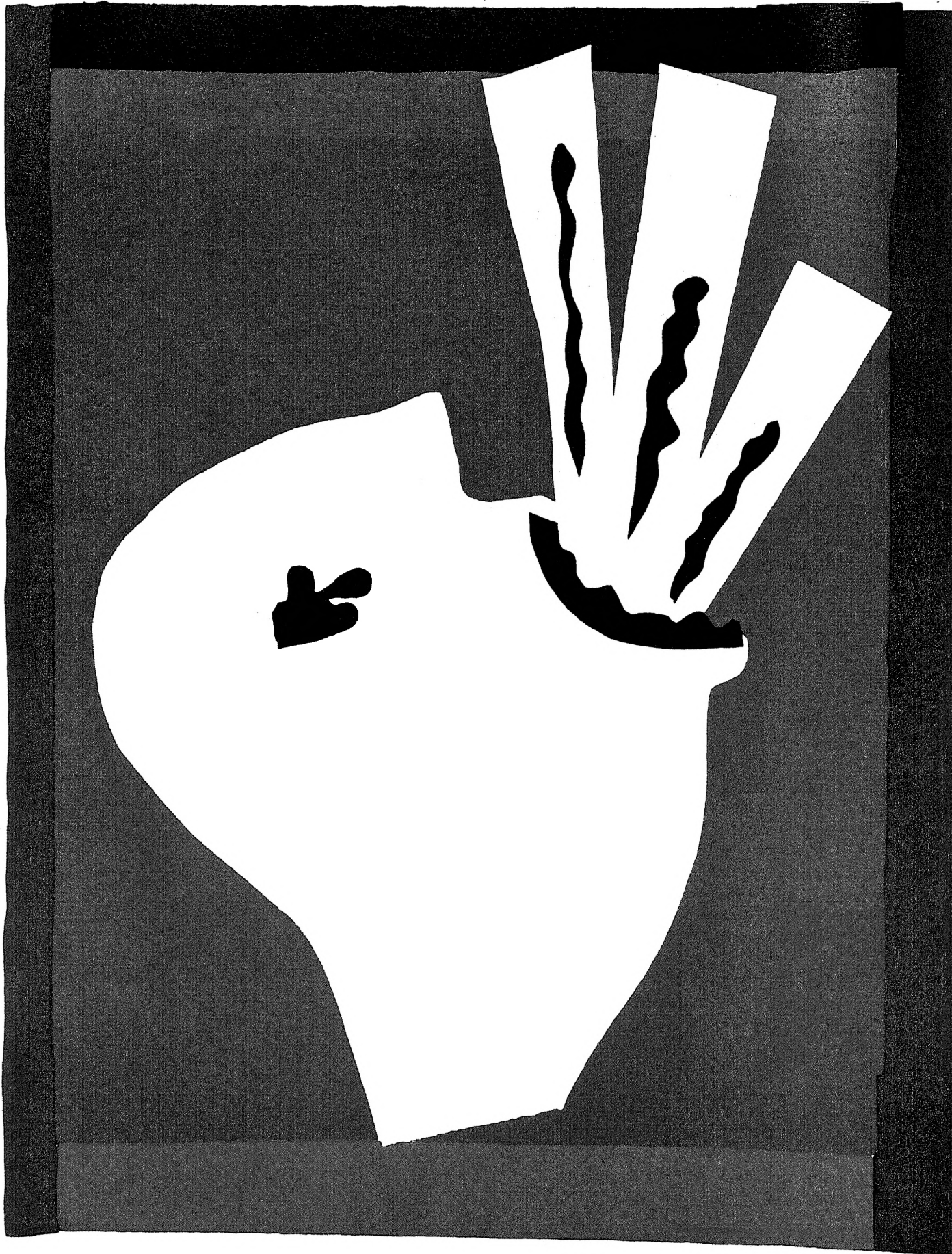
This report describes the Frederick R. Goff Memorial Collection established by friends of the division's longtime chief, who retired in June 1972 and died in London, September 26, 1982, at the age of 66. Frederick Goff's influence on the division and the collections continue to this day. Indeed the opening sections of this report have been organized to discuss collections he was instrumental in forming.

I would like to acknowledge the division's indebtedness to those who by writing us, calling us, or talking to us in the Reading Room let us know the kinds of books, pamphlets, broadsides, and other materials they would find useful in their research. Building collections is an enterprise requiring the cooperation of many people. Within the Library we depend on the assistance of the Collections Development Office, the Order Division, and the Exchange and Gift Division, to name three of many offices. As

in the past we are grateful to the antiquarian book trade for sending special offers and advance copies of their catalogs, receiving us hospitably during visits, holding materials, and in the end, we believe, taking pleasure in seeing the national collections grow. Finally we would like to thank our donors. Given its tremendously wide-ranging responsibilities, the Library of Congress can devote only a portion of its resources to noncurrent acquisitions. These

resources, even in favorable years like the ones described here, are never adequate for the development of rare book collections. The books presented by past and present donors have given the Library's rare book collections richness and depth. As long as we have such donors the long-term growth of the collections is assured.

WILLIAM MATHESON
Chief



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ACQUISITIONS

1983-1985

ROSENWALD COLLECTION

The Lessing J. Rosenwald Collection will be familiar to most readers of this report. Formed by Lessing Rosenwald over a fifty-year period, 1929-79, the collection has as its overarching theme the illustrated book from the fifteenth century through the twentieth. It is without question the most important rare book collection in the Library of Congress. Nonetheless, it has lacunae, some because opportunities to acquire material never came to the collector and others as the result of his deliberate choice. Large as he made the sweep of his collection, Lessing J. Rosenwald felt no obligation to include artists for whom he felt no special fondness. One of the twentieth-century artists he represented only sketchily in his collection (with one book, and that a minor one) was Henri Matisse.

In the mid-1980s Matisse's greatest works are expensive. In this situation the division recalled the donor's encouragement to dispose of duplicates in support of the growth of his collection, keeping in each instance the best copy. In the process of cataloging the reference collection that came to the Library with the Rosenwald rare book collection in 1980 (Lessing Rosenwald's collection was housed in his private gallery, the Alverthorpe Gallery in Jenkintown, Pennsylvania, until shortly after his death in 1979), the division identified a sub-

One of twenty vibrantly colored stencil prints from Henri Matisse's *Jazz*, the only book the artist both wrote and illustrated. The acquisition of this work by Matisse makes an important contribution to the Lessing J. Rosenwald Collection.

stantial group of duplicates. These duplicates were exchanged for a copy of *Jazz* (Paris: Tériade, 1947), Matisse's greatest illustrated book and in the division's view the most important twentieth-century livre d'artiste lacking from the Rosenwald Collection.

In *Jazz* twenty stencil prints reproduce the artist's vibrantly colored gouaches, whose brilliance must be seen to be believed. Matisse's handwritten text printed in facsimile clarified what he called the "chromatic and rhythmic improvisations" of the images. Matisse took the title from his awareness of an affinity between the lyrical quality of his images and the soaring improvisations of jazz. In *Matisse* (New York: Oxford University Press, 1979), Lawrence Gowing describes Matisse's colored cutouts as "the first entirely new autographic medium in twentieth-century art." Although he experimented with cutouts for years, it was only in *Jazz* that Matisse demonstrated his mastery of the new art form.

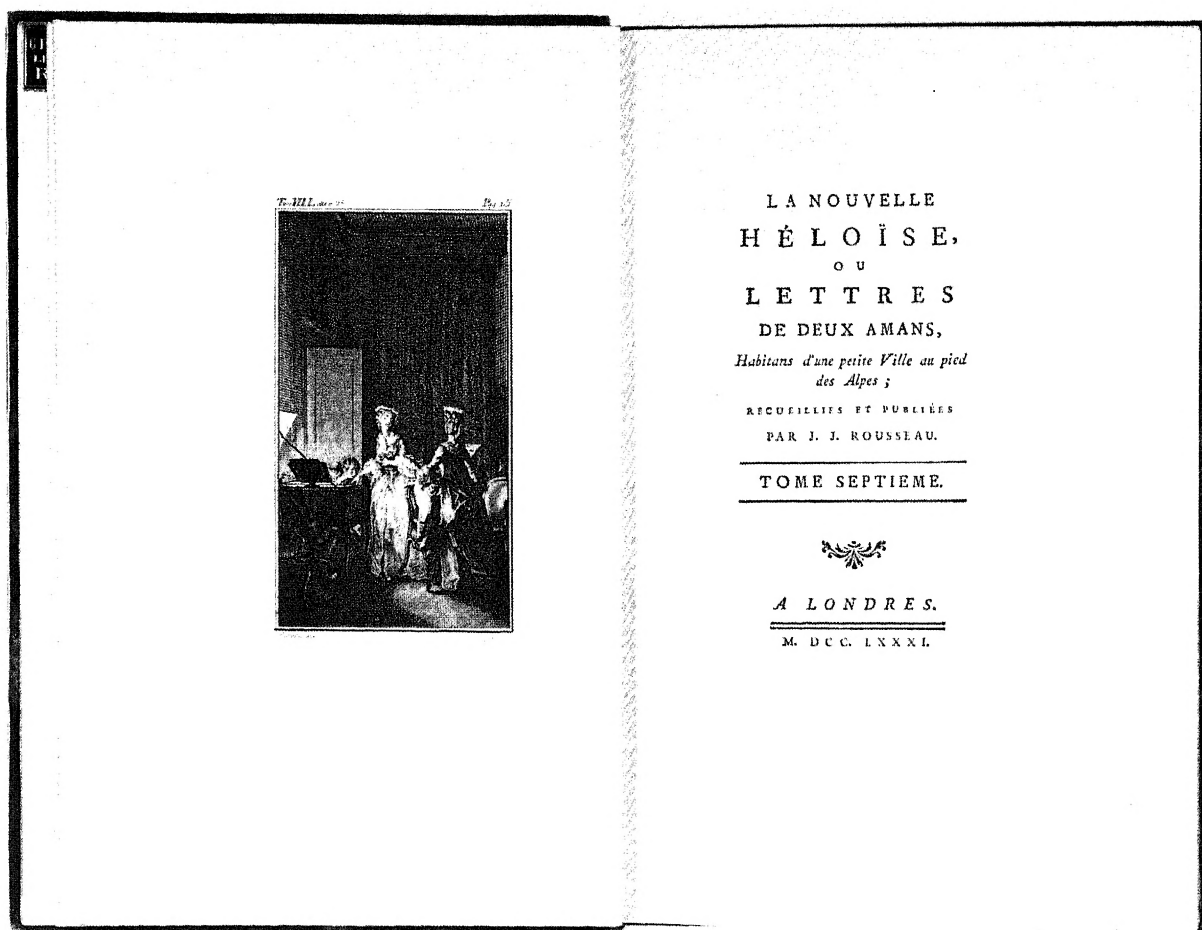
To further represent Matisse, the Library purchased the Tériade 1946 edition of *Lettres portugaises*, traditionally ascribed to Marianna Alcaforado, a Portuguese nun. The entire design and layout of the book, the violet initials and decorations, the fifteen original lithographs, the lithographed covers printed in purple, and the typography are the work of Matisse. A further purchase of a major, but less well-known work of Matisse, *Pasiphaé: Chant de Minos* (Paris: Martin Fabiani, 1944), provided the Library with still another aspect of Matisse's versatility, his use of linoleum engravings. Though linoleum engraving has not commonly

been used by artists, Matisse spoke of it as a "true medium predestined to be used by the painter-illustrator." In this technique the artist retains most of the linoleum surface, allowing the solid rectangle of the uncut surface to serve as a background for the engraved composition it contains. When the surface is inked, the incised line of the design prints as white. Fearing that the total effect might be "funereal," Matisse designed initial letters and running heads in linoleum and printed them in bright red. In 1981 Matisse's family published a two-volume edition of this same text, *Pasiphaé: Chant de Minos*, incorporating Matisse's further variations on his 1944 illustrations, initials, and running heads (he had prepared them for a projected second

edition). The 1981 edition follows instructions left by Matisse. The Library can now make available Matisse's original conception and his further development of the theme.

The Library purchased one important eighteenth-century illustrated book, the 1781 Paris edition of Jean Jacques Rousseau's *La Nouvelle Héloïse*, illustrated with a frontispiece and eleven engraved plates by Remi-Henri-Joseph Delvaux after designs by Moreau le Jeune. Gordon Ray in *The Art of the French Illustrated Book* (New York: Pierpont Morgan Library, 1982) considers the engravings "among the best illustrations for any novel in any language." Lessing J. Rosenwald's books from eighteenth-century France are, almost without exception, outstanding. The copy of *La Nouvelle Héloïse* acquired is on large paper. The plates are in the first proof state printed on China paper and the text is printed on light blue paper. The Library's purchase of this special copy would surely have pleased Lessing Rosenwald.

Engraved frontispiece and title page from the seventh volume of Jean Jacques Rousseau's novel *La Nouvelle Héloïse*. Though the title page says London, this edition was actually published in Paris in 1781.



The best-known focus and perhaps the greatest strength of the Rosenwald Collection is William Blake. In a long and varied career Blake produced a large body of work but only one set of wood engravings, seventeen tiny illustrations originally commissioned by Robert J. Thornton for his third edition (1821) of the *Pastorals* of Virgil. In these engravings Blake achieved a technical perfection yet to be surpassed. Cut white lines free his figures from deep black backgrounds and depict exquisite pastoral details. Blake cut his designs four to a block and pulled a few proofs that are rare today. When the publisher received the blocks he cut them apart and trimmed them down. In the published edition the blocks were commercially printed on heavy paper and the best of the aesthetic qualities, in terms of image and technique, were lost. In 1825 John Linnell, the patron of Blake's later years, purchased the blocks and had Edward Calvert print them on thinner paper in markedly better impressions. Finding important Blake material lacking from the Rosenwald Collection presents a challenge. Lessing Rosenwald would also have been delighted by the acquisition of these 1825 impressions.

At the time of Lessing J. Rosenwald's death his collection contained a generous representation of the first generation of publishers of twentieth-century livres d'artiste, most notably Ambroise Vollard, and, to a lesser extent, Henry Kahnweiler. In the period under review the division, in its twentieth-century acquisitions, sought books printed by later publishers such as Iliasz, Pierre Lecuire, and Pierre André Benoit. We also tried to acquire examples of artistic movements such as cubism, surrealism, and Russian futurism, previously less than fully represented in the collection, at the same time keeping an eye out for the best work currently being produced by book artists.

Examination of the catalog of the Rosenwald Collection published by the Library in 1977 will indicate how strong is its representation of the major livres d'artiste. Before Ambroise Vollard published one of the great landmarks of the livre d'artiste, the 1900 edition of Paul Verlaine's *Parallèlement* illustrated by Pierre Bonnard (number 2125 in *The Lessing J. Rosenwald Collection: A Catalog of the Gifts of Lessing J. Rosenwald to the Library of Congress, 1943-1975* [Washing-



Wood engraving designed and cut by William Blake for Robert J. Thornton's third edition (1821) of the *Pastorals* of Virgil.

ton: Library of Congress, 1977], hereinafter cited as *Rosenwald Catalog*), he commissioned a series of print portfolios from some of the most significant artists of the period. One of these acquired in support of the collection, Odilon Redon's *Apocalypse de Saint Jean* (1899), presents a modern interpretation of a narrative cycle known throughout the history of book illustration. Redon's powerful lithographs are so expertly delineated that they constitute lithographic translations of the biblical text. Redon excelled in the creation of black-and-white images. While he was examining Redon's lithographs, Edgar Degas is reported to have said, "But his blacks! oh! his blacks . . . impossible to pull any of equal beauty."

To the seven works published by Efstratios Tériade described in the Rosenwald catalog the division added six, two of which are described above. Following the publication of Matisse's *Jazz*, Tériade printed a facsimile of Pierre Reverdy's *Le Chant des morts* (1948) written in the cubist poet's hand. Impressed by the beauty of Reverdy's script and wishing to support what he called the "sculptural" writing, Pablo Picasso set out to "illuminate" the folio pages in the manner of a medieval scribe. Always an artist of the twentieth century, Picasso created "illuminations" that are bold, brilliant, red dumbbell-like abstract forms that flow around and through the text, sometimes circling and sometimes bordering a word.

Tériade's superb cubist book *Au Soleil du plafond* (1955) is illustrated by Juan Gris, who died in 1927 after completing only eleven of a planned twenty illustrations. Finally published almost thirty years after his death, the eleven



Après cela, je vis descendre de ciel un ange qui portait la clef de l'Éternité et
une grande chaîne en sa main.

An Odilon Redon lithograph from the *Apocalypse de Saint Jean*, published by Ambroise Vollard in 1899.

lithographs show Gris at the height of his powers.

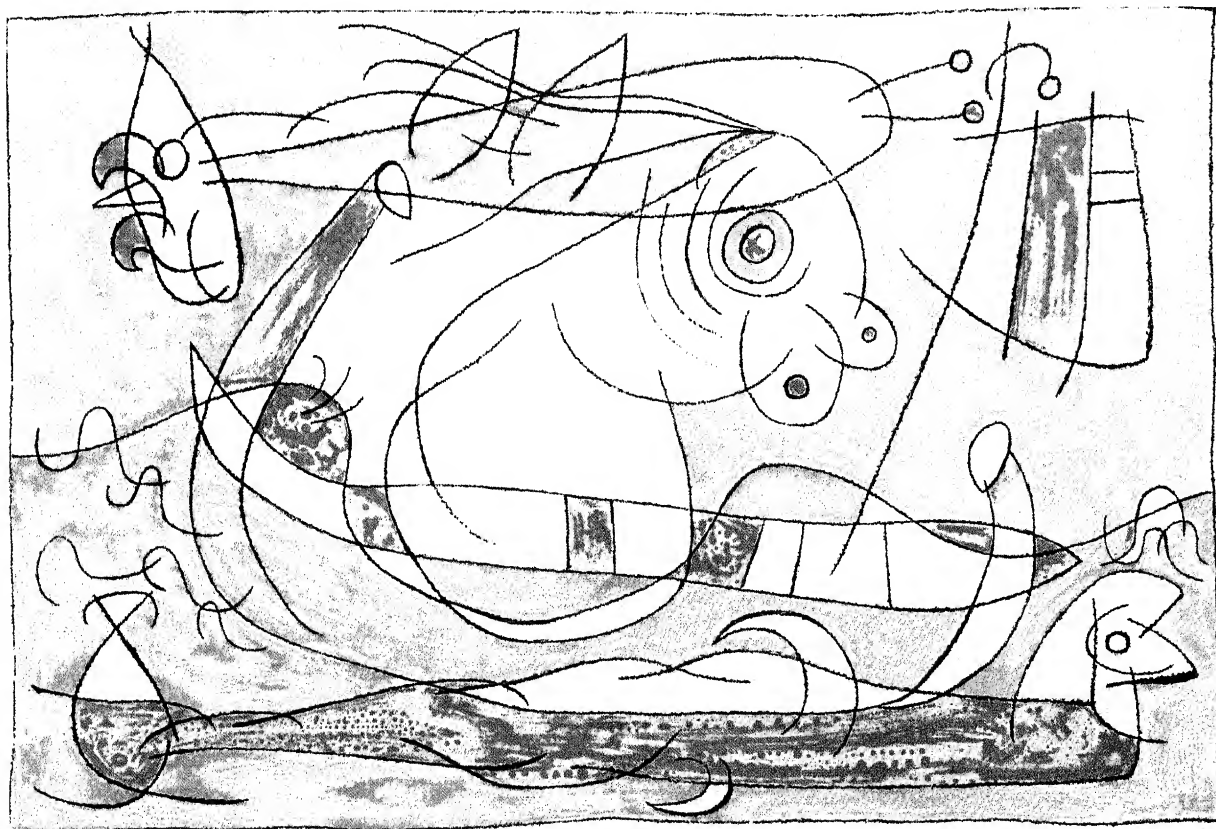
In 1966 Tériade issued Alfred Jarry's *Ubu Roi*, illustrated with thirteen improvisational lithographs by surrealist Joan Miró. *Ubu Roi* was a text Miró had long wanted to illustrate. His double-page lithographs bring Jarry's characters into action explosively. The line is exuberant and the pages are filled with bold, pure color.

Three years after *Ubu Roi* appeared, Tériade published *Paris sans fin*, a book that held special significance for the publisher and for its artist, Alberto Giacometti, in honoring the city they loved. Giacometti began work in 1957, making hundreds of images of Paris. The final 150 lively and spontaneous lithographic sketches are among the loveliest depictions of the city ever done.

Double-page Joan Miró lithograph from the 1966 Tériade edition of Alfred Jarry's *Ubu Roi*.

Though many of the century's greatest artists produced livres d'artiste, Picasso more than any other artist contributed to the genre, creating illustrations of astonishing diversity for over 150 books. His illustrated books reflect not only changes in artistic styles but also his diverse associations with publishers. Pierre André Benoit published seventeen books illustrated by Picasso. His PAB imprint has come to be synonymous with exquisitely printed books of extremely high quality issued in small printings. One of the division's Benoit acquisitions, René Char's *Pourquoi la journée vole* (1960), was published in an edition limited to twenty-five copies. It is illustrated with an unusual and delicate Picasso engraving on cellulite, as is its companion acquisition, *25 Octobre 1961*, which was produced in an edition of eighty copies on the occasion of Picasso's eightieth birthday.

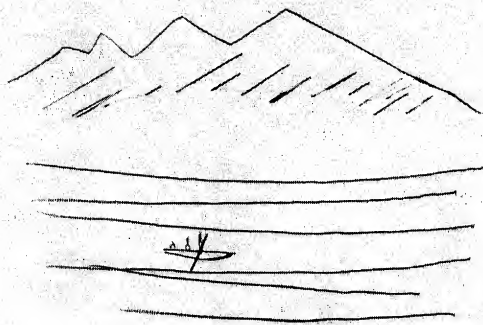
Another publisher who worked closely with Picasso was Ilia Zdanevitch, a Russian emigré who used the pseudonym Iliazd. Iliazd published some forty illustrated books in the period 1940-74, seven of which are in the Library's collections. Over the years Picasso and Iliazd





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Sketch of Paris by Alberto Giacometti, one of 150 lithographs illustrating *Paris sans fin* (Efstratios Tériade, 1969).



Double-page drypoint landscape from *Le Frère mendiant*, illustrated by Pablo Picasso and published by Iliazd in 1959.

collaborated in eleven books. The division was especially pleased to acquire *Le Frère mendiant* (1959), printed in an edition of only fifty-four copies. Generally recognized as the finest book created by Iliazd and Picasso, *Le Frère mendiant* remarkably blends Picasso's simple but sophisticated etched line and Iliazd's elegant typography. The text is taken from the 1877 printing of the African portion of a travel narrative by a fourteenth-century Franciscan. Picasso's drypoint etchings depict monumental African figures that contrast with the landscapes. A further Picasso/Iliazd acquisition, *Pirosmanachvili, 1914* (1972), is their last collaboration. The book is Iliazd's biography of Niko Pirosmanachvili, the Russian primitive painter.

Another acquisition, *Sentence sans paroles* (1961), brings together three major figures of the twentieth-century *livre d'artiste*: Georges Braque, who produced the original print on the book's cover, Alberto Giacometti, who etched the frontispiece portrait of Iliazd, and Iliazd, the book's designer. The last Iliazd acquisition, *Ledentu le phare*, published in 1923, shows still another aspect of his work. In the early years of the century the Russian avant-garde revolution-



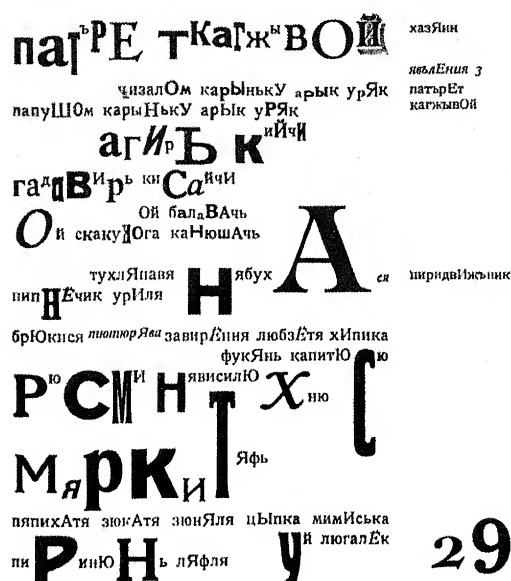
ized typography and book design. Aiming to create a wholly Russian art of the future, artists, writers, and publishers joined to produce books in which the form expressed the text. Published in Paris shortly after Zdanevitch settled there as an exile, *Ledentu le phare* broke new ground in graphic design. The book's arresting typography created visually striking patterns that are counted among the masterpieces of the Russian avant-garde.

Russian futurist El Lissitzky joined with Vladimir Maiakovsky to produce *Dlia golosa* (*For the Voice*, 1923), a collection of Maiakovsky's poems. Lissitzky devised a thumb-indexed format for easy consultation. Creating images and shapes out of type and ornaments found in an ordinary printer's case, Lissitzky arranged them to reinforce the emotional and intellectual impact of the text. He wrote of the book: "My pages stand in much the same relation to the poems as an accompanying piano to a violin. Just as the poet in his poem unites concept and sound, I have tried to create an equivalent unity using the poem and the typography." Another Russian futurist purchase, Sergei Bobrov's 1913 book of poems, *Vertogradari nad lozami* (*Gardeners over the Vines*), is illustrated with double-page lithographs by Nataliya Goncharova, granddaughter of Pushkin and an important avant-garde painter. The illustrations in the book are



Collage cover for *L'edentu le phare* (Paris: Iliazd, 1923).

Ledentu le phare is one of the masterpieces of the Russian avant-garde. Page 29, shown here, illustrates the book's revolutionary typography.

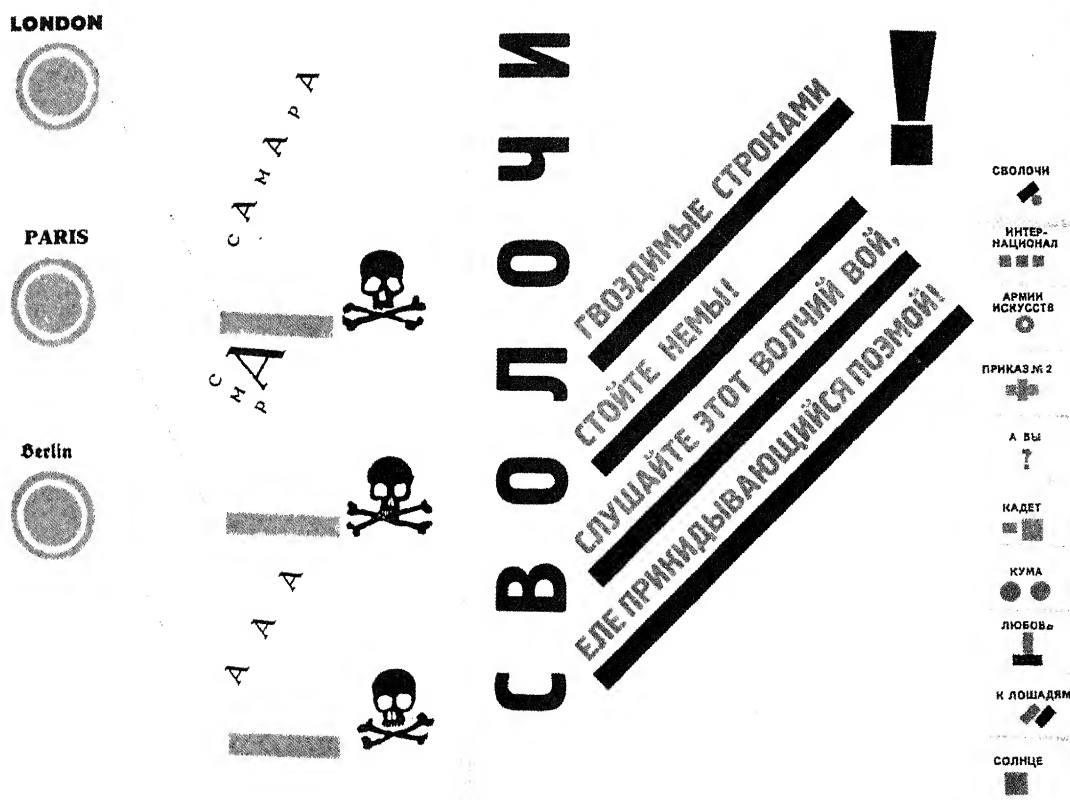


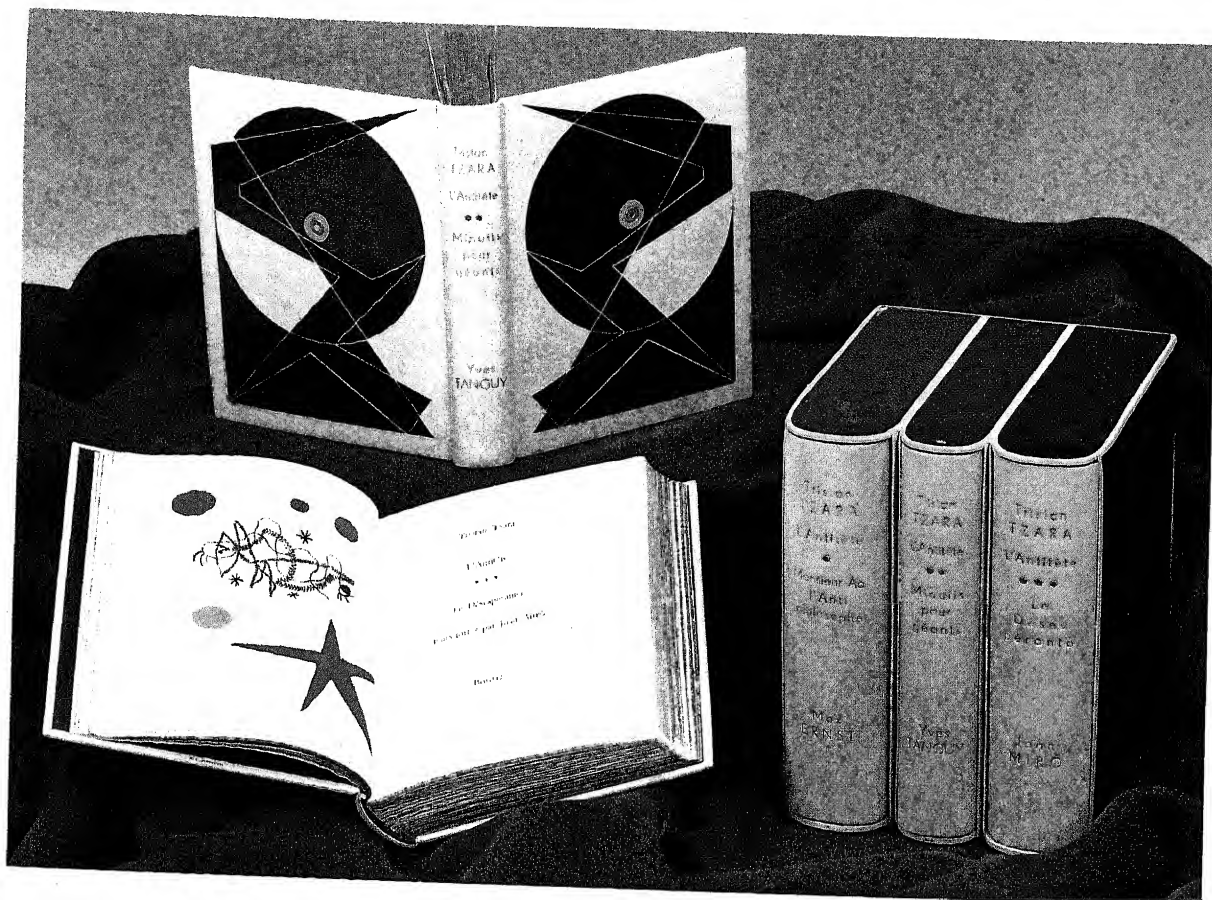
the earliest examples of her work on stone. She is believed to be the only Russian futurist artist to have worked directly on stone.

The most significant surrealist acquisition is the three-volume *L'Antitête* of Tristan Tzara (Paris, 1949). The first volume was illustrated by Max Ernst, the second by Yves Tanguy, and the third by Joan Miró. Ernst uses a surrealist collage technique. Tanguy develops illusionary images, disoriented and dream-related. Miró's etchings are characterized by free play. The set provides three leading surrealists' interpretations of an important surrealist poem. The Library's copy is in elegant, light-gray calf bindings by Pierre-Lucien Martin, one of the foremost twentieth-century French binders. The inlaid mosaic designs of the three bindings echo the book's surrealist illustrations.

As a result of divisional efforts the book work of Max Ernst is now better represented in the collections. In 1929 Ernst designed five full-page collages for Hans Arp's poem *Gedichte weisst du*

Double-page opening from Vladimir Maiakovsky's *Dlia golosa*, designed by Russian futurist El Lissitzky.



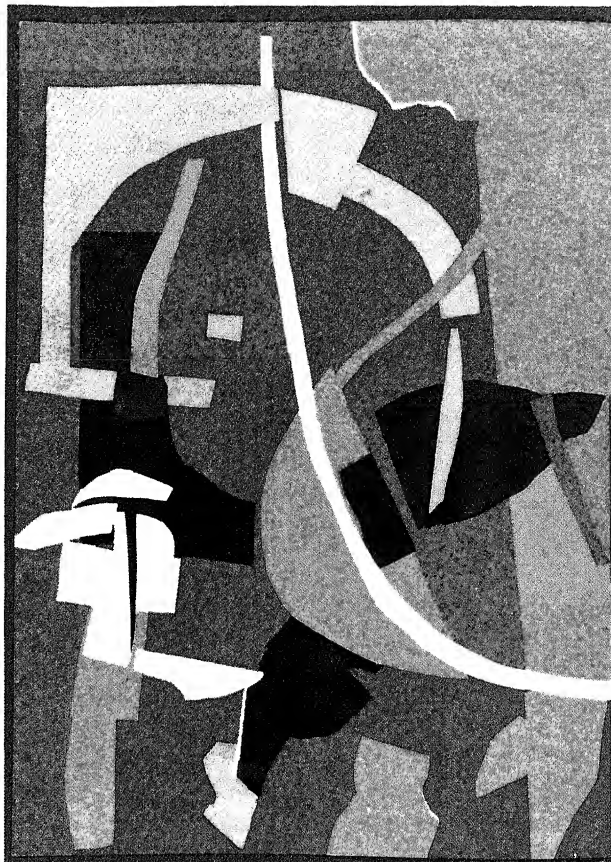


Tristan Tzara's *L'Antitête* (Paris, 1949). The three volumes were illustrated by surrealist artists Max Ernst, Yves Tanguy, and Joan Miró. The bindings are by Pierre-Lucien Martin.

schwarz. Ernst responded particularly successfully to Arp's language, which he found hypnotic. The copy acquired by the Library is in a binding by Monique Mathieu, one of the fine women binders of the period. In 1949 the talents of Benjamin Peret and Max Ernst were joined in the Éditions Premières publication of *La Brebis galante*. Peret was influenced by André Breton, one of the major voices of the surrealist movement. Ernst's combination of lines, bits of preprinted material, and bizarre figures extends the stream of consciousness technique of Peret. The binding of this copy, created by Ernst's personal binder, Georges Leroux, combines technical virtuosity with a design closely related to the text images. Another recent Ernst acquisition is the 1969 Galerie Lucie Weill edition of René Char's *Dent prompt*. Signed by Ernst and Char, *Dent prompt* contains ten original lithographs

by Ernst that are typical of his more recent work and employ some of his favorite motifs.

Poet, typographer, publisher, and one of the great French architects of the book, Pierre Lecuire continues to produce work in the grand tradition of the *livre d'artiste*. The prime characteristic of his work is its intelligent and disciplined restraint. Lecuire invariably chooses the most appropriate artist and joins to the illustrations the type, paper, and layout best suited to the text. The five Lecuire publications purchased by the Library offer an excellent testimony to the quality of his work. The earliest acquired is *Cortège* (1959). Lecuire's text is illustrated with twenty-three color pochoir prints after *papiers collés* created by the Russian-born artist André Lansky. Twenty-point Garamont type was enlarged by Lecuire and printed without margins or paragraphs in a solid block. He intended the words to act as stones in a wall, each text page serving as a dike holding back the tide of color. A colored work of "inexhaustible splendor," Lecuire's *Cortège* has the vibrancy of Henri Matisse's *Jazz*.



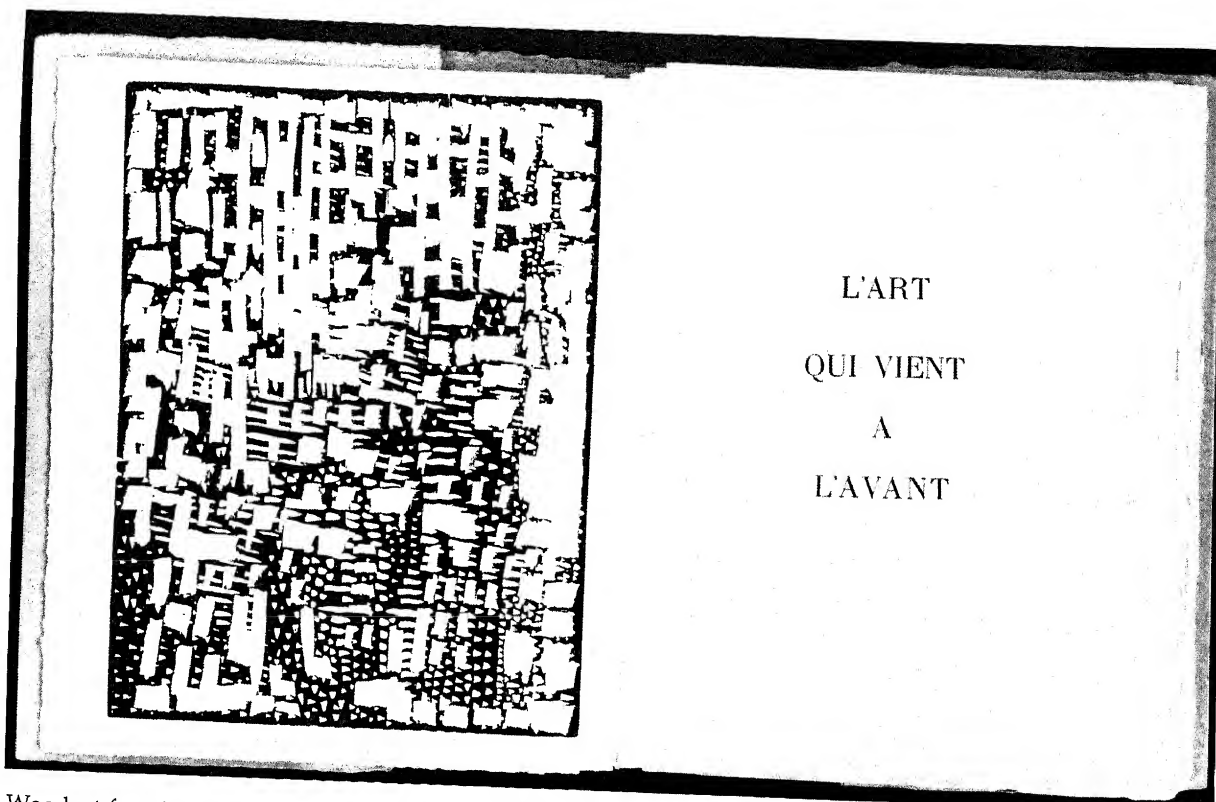
Ce livre est un cortège. Il en a les couleurs, l'action, l'animation. Il flamboie, il clame on ne sait quelle passion, quelle justice; il s'écoule comme le cours d'une navigation. Il repousse la nuit, il emporte les foules qui se colorent des avancées de la couleur. Comme la marche des corps célestes dans l'espace il demeurera longtemps après son passage un poulx, ou comme une surprise de la mémoire. Le mouvement des cortèges est celui d'un corps successivement présent en différentes parties de l'espace. La liberté est leur plus belle nature. A-t-on vu comme, dans les cortèges, les phrases sur les banderoles doivent être dures et précises? Le mouvement, les bruits, les couleurs tuent les pensées faibles ou bavardes.

Lecuire and sculptor Étienne Hajdu together created *Règnes* (1961), which joins thirteen estampilles (uninked plates printed under very high pressure causing the page to take on a three-dimensional quality and creating a pattern on the verso of the leaf) and a poem by Lecuire printed in an enlarged Elzevier Ancien type on rough Auvergne paper. Each turn of a leaf brings a visual surprise: sometimes the reverse impression of the estampille appearing on the verso of a leaf; sometimes the introduction of words—perhaps only three or five to a whole page; sometimes the absence of words. *Règnes* is a three-dimensional livre d'artiste eliciting from the viewer a response to sculptural, visual, and intellectual content.

The large, bold, yet somehow weightless format of *Règnes* contrasts with the small, intimate *L'Art qui vient à l'avant* published by Lecuire in 1965 in homage to Nicolas de Staël and illustrated with three of de Staël's black-and-white abstract woodcuts. The book was published on the tenth anniversary of de Staël's death and uses unpublished woodblocks discovered by his

Double-page opening from Pierre Lecuire's edition of *Cortège* (Paris, 1959), illustrated with twenty-three color pochoir prints and a color cover after papiers collés by André Lanskoy (born in Moscow, 1902; died in Paris, 1976). Poems are by Pierre Lecuire, publisher and "maître d'oeuvre" of the book. Reproduced courtesy of Pierre Lecuire.

widow. The text written by Lecuire earlier to accompany de Staël's woodblocks had disappeared, but it came to light again in 1955. The spirit of the artist speaks to the reader through the rich, sonorous background of the woodcuts and their brilliant white abstract designs. A further Lecuire purchase, *Litres* (1959), is a joint effort of the publisher and Geneviève Asse, a well-known French painter who has a particular fondness for the livre d'artiste. Small and square in format, *Litres* is a tour de force of austere understatement. The title page bears only the word *LITRES*. On the verso Lecuire indicates that the title expresses metaphorically the human capacity to love and to suffer, to feel and to create. Asse's thirty-four black-and-white



Woodcut frontispiece and title page by Nicolas de Staël from *L'Art qui vient à l'avant* (Paris, 1965). The work includes three woodcuts by Nicolas de Staël (born in St. Petersburg, 1914; died in Antibes, 1955). The text was written in 1948 by Pierre Lecuire, "maître d'oeuvre" of the book. Reproduced courtesy of Pierre Lecuire.

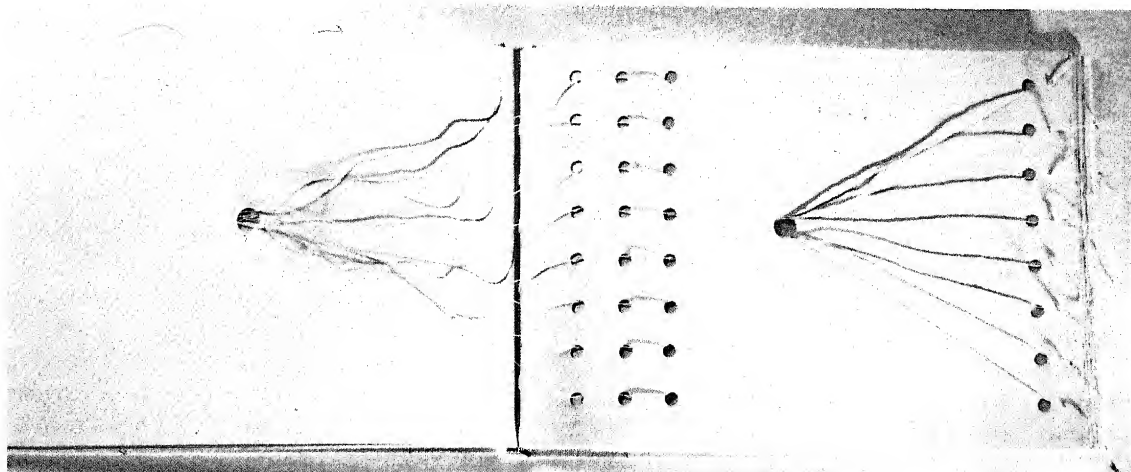
engravings have as their cover a color engraving in subtle tones of blue, green, and gray.

Perhaps the book that is the culmination of Lecuire's efforts is *Le Livre des livres*. In 1974 Lecuire invited fifteen artists, among them Asse, Henry Moore, and Raoul Ubac, to create prints after the etching *The Three Books* by the seventeenth-century Dutch artist, Hercules Seghers, to accompany Lecuire's poems. In the finished book the words sometimes complement and sometimes contrast with the engraved variations; the prints each bear the mark of their creator and benefit from the company of the others. Eight years later, in 1982, Lecuire published a second volume of *Le Livre des livres*, illustrated with thirty engravings again freely inspired by Seghers's etching. Experimenting even more boldly, Lecuire allowed the poetic emphasis to dictate the shape of the text. He intended the two volumes to be a monumental

production and succeeded in producing one of the fine livres d'artiste of our time.

In the final group of illustrated book acquisitions—books chosen to represent work currently being produced—one of the most successful is *Ici en deux*, issued by the Swiss publisher Jacques Quentin. Every aspect of the book, a collaboration of Geneviève Asse and the poet André du Bouchet, is designed to convey the idea expressed by the book's title. The publisher's box pulls apart from the center and the ice-green aquatint cover visually divides the book. Asse uses aquatint, uninked rectangular plates, and solitary drypoint lines to create divisions as the poem proceeds. The setting of the type is controlled and yet randomly spaced. The blank spaces echo the intaglio shapes.

In the eighty-six years since Ambroise Vollard published *Parallèlement*, the genre has been influenced by many artists and artistic movements. In the 1980s the tradition of the livre d'artiste is generating still another genre, the *bookwork*. The artist originates the content of a bookwork, taking on the roles of author, publisher, distributor, and often interpreter and even critic. Not illustrated books in the traditional sense, such volumes are individual works of art in book form. The artist typically not only



nsible for the content but becomes in-
n all aspects of design and production,
a binding and structure to enhance the
i. Nicholas Phillips, a British printmaker
ceptual artist, chose the book as a vehi-
c-pression in his *Egyptian Hours* (1980),
an edition of twenty copies. The book
ith a table of contents printed on heavy
board listing the hours with their cor-
ing symbols. Phillips continues with
ixed-media prints, primarily embossed
id-colored, one image for each hour,
inted on laminate boards and identified
the appropriate symbol. Each hour is
ained. The overall impression of the
almost timeless silence. Another word-
c-acquired, Keith Smith's *Book 91* (pub-
1982 by Space Heater Multiples in an
of fifty copies), is a string book. Its se-
s created visually and audibly by the
ind variable tension of the movement of
the pages are turned.

wka, a Polish expatriate who has lived
ked in New York since 1977, illustrated

In *Book 91*, Keith Smith's experimental book
published by Space Heater Multiples in 1982,
patterns are created by punched holes, strings, and
deep shadows.

A Book of Fiction (New York: Pratt Graphics Cen-
ter, 1985) with hand-colored drypoint etchings.
In the book he created figures that are unknow-
able. Some are faceless; others have their eyes
hidden behind dark glasses. Then there are
those whose blank expressions confront the
reader combatively. The text, though made up
of elegantly executed and immediately recogniz-
able letters, makes no rational sense. The ab-
stract patterns of the "words" serve as a back-
drop and unifying element. Pulsating brilliant
colors function psychedelically. The book is fic-
tion but at the same time autobiographical. It
grows out of the Western genre of the *livre*
d'artiste but speaks of Sawka's East European
origins. It uses a traditional format but its ex-
pression is completely modern. It is obscure and
complex and at the same time uniquely and in-
tensely personal.

FREDERICK R. GOFF MEMORIAL COLLECTION

or twenty-nine of the thirty-two years of
his career at the Library of Congress,
Frederick R. Goff worked closely with
Lessing Rosenwald, continuing the re-
p after his retirement, while serving as
Library's honorary consultant for early
books. The Library of Congress news
hat appeared at the time of Frederick
eath in London on September 26, 1982,

observed that "of all the accomplishments . . .
at the Library, he took perhaps the most plea-
sure from his association with . . . Lessing J.
Rosenwald."

In recognition of his accomplishments and his
long association with the Library, friends pro-
vided funds to establish the Frederick R. Goff
Memorial, donating a total of \$8,000 and a num-
ber of rare books. A man of broad cultural in-

terests, Frederick Goff was particularly identified with the study of fifteenth-century books (his *Incunabula in American Libraries: A Third Census* is a classic in the field) and Americana. He published, to take three examples among many, works on Thomas Jefferson, the Declaration of Independence, and early Georgetown printing. Using the funds donated in his memory, the Library added to its collections an apparently unique form of a broadside printing of the Declaration of Independence. The broadside, printed on silk, was issued in 1823 as a tribute to the three surviving signers of the Declaration, Thomas Jefferson, John Adams, and Charles Carroll. During his retirement, Mr. Goff continued his study of printings of the Declaration of Independence up to 1823. We believe that in his research he did not encounter this broadside printed on silk.

One of the division's particular strengths is gastronomy, the consequence of earlier gifts of the Elizabeth Pennell and Katherine Golden Bitting collections. These collections are stronger in European than American cookbooks. Both lack the first edition of *Mrs. Lincoln's Boston Cook Book* (1884), a work that is not merely a collection of recipes but also the curriculum of the Boston Cooking School, with course plans, outlines of demonstrations, sections on physiology, hygienics, and chemistry—in short, a model for cooking schools. The book's importance is such that it is included in the Grolier Club publication *One Hundred Influential American Books*. Using funds given in Frederick R. Goff's memory the Library acquired a fine copy of a book not easy to find in fresh condition.

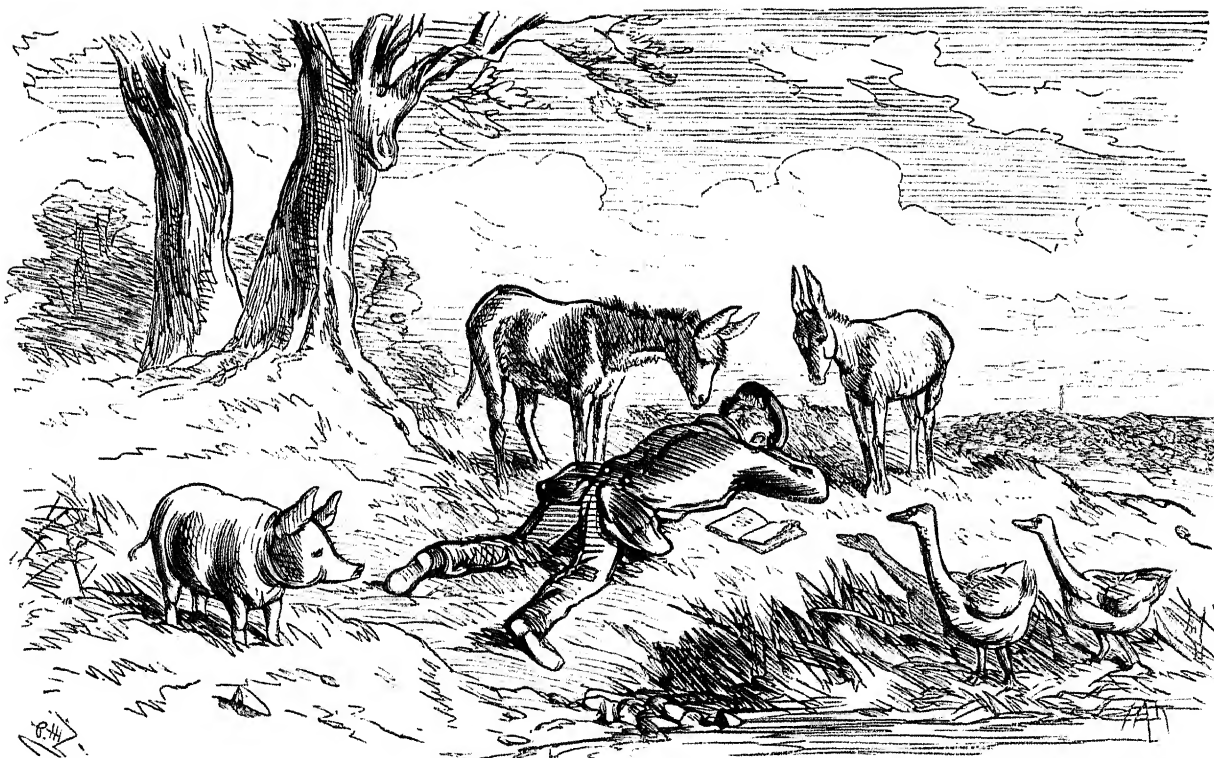
During Frederick Goff's tenure the Library's holdings of incunabula rose from slightly more than five thousand to over fifty-six hundred, almost all of these later acquisitions coming from Lessing Rosenwald. In the early 1960s Mr. Goff prepared and published his *Census*, and he continued to receive reports of holdings of incunabula in North American libraries until his death. Clearly there could be no more appropriate memorial purchase than a fine fifteenth-century book. The book acquired, *Capitula concordiae* (Passau: Johann Petri, 1491), a text important in Hungarian history, was published in both Latin and German. Mr. Goff's pleasure in the book would have been enhanced by the fact that this edition is, in book-selling parlance, "not in Goff," that is, not in his *Cen-*

sus. The Library also owns the only American copy of the German version of this text.

There is not space here to record all the gifts made in Frederick Goff's memory but two of particular relevance to his interests and to the rare book collections must be noted. Connecticut rare book dealer Lawrence Witten presented a fragment of a leaf from *Seelentrost*, printed at St. Maartensdijk, Zeeland (Netherlands), in 1478. In making the gift, Mr. Witten pointed out that only one complete copy of this edition is extant. The fragment he presented is one of seven quarter-leaf fragments recovered from a binding. The Library of Congress had no book or fragment printed at St. Maartensdijk in the fifteenth century. In accepting this gift the Librarian of Congress observed that the presence of two other fifteenth-century editions of *Seelentrost* in the Rosenwald Collection and the fact that this also is a book "not in Goff" made this a particularly appropriate addition to the memorial collection.

Remembering his friend's interest in the division's copy of *Alice's Adventures in Wonderland* (London, 1866) with two original John Tenniel drawings bound in, the late San Francisco antiquarian book dealer Warren Howell donated to the Goff Memorial a work similar in nature, an extra-illustrated copy of David C. Thomson's *Life and Labours of Hablot Knight Browne, "Phiz"* (London: Chapman and Hall, 1884). The extra-illustrations include twenty-four original drawings by Phiz (known particularly for his illustrations of Charles Dickens's works) in pencil, charcoal, and crayon, many signed and captioned, as well as colored proofs of illustrations by George Cruikshank and John Leech. Like Tenniel, Phiz entered so completely into the author's spirit that text and illustrations seem by the same hand. The rapport between Browne and Dickens is all the more remarkable in that the preface to *Pickwick Papers* says that the illustrations were prepared from Dickens's description of what he intended to write, not the text itself.

The original drawing by Phiz and the printed version of the same subject from the extra-illustrated copy of David C. Thomson's *Life and Labours of Hablot Knight Browne, "Phiz."* This book was presented to the Library by Warren Howell in memory of Frederick R. Goff.



TO HOLIDAY FOLKS. "If you want bracing air, varied scenery, and genial society, try St. Puddlecombe Doubleditch." Much obliged to you; but Judy prefers her native chimney-pot.

FRANCISCVS DRAECK NOBILISSIMVS EQUES ANGLIÆ AN^o ET SVE⁴⁷



*Habes Lector candide fortiss. ac invictiss. Ducis Draeck ad Vivum Imaginem qui
toto terrarum orbe, duorum annorum, et mensium decem spacio, Zephyris fauoribus
circumducto, Angliam sedes proprias, 4. Cal. Octobr. anno à partu Virgis
nis 1520 reuisit cum antea portu soluisset Id. Decem: anni 1577.*

SIR FRANCIS DRAKE COLLECTION

As honorary consultant for early printed books, Frederick Goff served as liaison between the Library and Hans P. and Hanni Kraus in the presentation of their superb Sir Francis Drake Collection. An account of the collection can be found in the division's 1981-82 acquisitions report. In the period under review, the Krauses added two exceptionally fine pieces to their collection. The theme of the Kraus Drake Collection is Drake "as seen by his contemporaries." One way which the French got to know Drake was through *Le Voyage de l'illustre seigneur et chevalier François Drach, admiral d'Angleterre, alentour du monde* (Paris: Chez Jean Gesselin, 1613), the first of three editions of a French translation of "The Famous Voyage of Sir Francis Drake" that appeared originally in *The Principall Navigations* (1589) of Richard Hakluyt. Scholars agree that the Hakluyt version was ex-

tracted from one or more larger manuscripts written by various hands and then so skillfully edited that the final product is relaxed and personal enough in tone to read like a continuous narrative by a single author.

The Krauses' second gift is a contemporary portrait of Drake attributed to Jodocus Hondius, the Dutch cartographer who succeeded Gerardus Mercator. Executed about 1583, the portrait shows the Drake of that time: a short, thick-set man in his forties, with a small head, curly hair, beard, and a wart on his nose. The much later second state of the portrait—altered to conform to eighteenth-century tastes and markedly different in its shadings—is used as the frontispiece of Hans P. Kraus's *Sir Francis Drake: A Pictorial Biography* (Amsterdam: N. Israel, 1970). A copy of this later state was already in the Kraus Drake Collection.

H. DUNSCOMBE COLT KIPLING COLLECTION

Students of Rudyard Kipling have for years made pilgrimages to the Library of Congress to examine the collections donated by Admiral Lloyd H. Chandler in 1937 and by Mrs. William Montelle Carpenter in 1941. Frederick Goff was already in the Library at the time Mrs. Carpenter presented her husband's collection, and he corresponded with her for many years after the gift. These major Kipling resources were augmented in 1984 and 1985 by the gift from Mrs. H. Dunscombe Colt of the Kipling library formed by her late husband. The two thousand books, prose and poetry manuscripts, letters, scrapbooks, magazines, catalogs, and memorabilia in Mrs. Colt's gift raise the Library's Kipling holdings to a level matched by only one or two institutions in the world. The combined resources make the Kipling Collection the largest author holding in the Rare Book and Special Collections Division.

Contemporary portrait (ca. 1583) of Sir Francis Drake attributed to Jodocus Hondius. Gift of Hans P. and Hanni Kraus.

Approaching the book portion of Mrs. Colt's gift chronologically we come first to a title not previously represented in the Library's collections, *Schoolboy Lyrics* (Lahore, 1881), Kipling's first book, privately printed by his parents while he was in England attending the United Services College at Westward Ho!, Devon. Kipling was sixteen at the time the book was published. Only fifty copies of *Schoolboy Lyrics* are believed to have been printed. Mrs. Colt's gift also brought the Library Kipling's second book, *Echoes by Two Writers*, a collaboration with his sister. Thirty-two of the thirty-nine poems have been attributed to Kipling. As the title indicates, most of the poems are written in the style of well-known poets. A rare book at any time, *Echoes* is particularly so in the pristine condition of the Colt copy. Amazingly strong in its representation of the early books, the Colt Collection also includes Kipling's third book, *Quartette*, a collaborative effort with his mother, father, and sister. The volume made up the 1885 Christmas annual of the *Civil and Military Gazette*, the

newspaper by which the young Kipling was first employed.

The Colt Collection's representation of editions of *Kim*, the book today generally recognized as Kipling's masterpiece, leads off with an advance copy of the American edition (New York: Doubleday, Page & Company, 1901), bearing a stamped notice on the front wrapper stating that the publication day is October 1, 1901. The American edition of the novel is the true first edition, preceding the English edition by several weeks. In the collection is a well-thumbed copy of Dickens's *Pickwick Papers* that at one time belonged to Kipling, whose book-

Autograph manuscript of Rudyard Kipling's "Mandalay" used for typesetting the poem when it first appeared, published in *The Scot's Observer*. From the H. Dunscombe Colt Kipling Collection.

plate (designed by his father) is found at the front. The book is inscribed by Kipling's father to "Ruddy & Alice Kipling" (Rudyard and his sister). In the book the senior Kipling drew pencil sketches of the cups, knives, forks, glasses, and pipes that are found throughout the text at points where food, drink, and smoking are mentioned. Loosely inserted in the book are an autograph letter and an autograph postcard from Alice Kipling which indicate that the book was given to them in 1879. Among the other books with special association in the Colt gift is *Why Snow Falls at Vernet*, a story by Kipling that Mrs. Colt had printed at her private press, the Two Horse Press in London, as a 1963 Christmas gift to her husband. The copy in the collection is number one, the copy Mrs. Colt presented to her husband, so indicated in the colophon.

Barrack Room Ballad to Jerry Mandalay wanted

By the old Moulemein Pagoda, looking Eastward to the sea,
There's a Burma girl a-sitting, an' I know she thinks o' me.
For the wind is in the palm-trees, an' the temple-bells they say:-
"Come you back, you British Soldier; come you back to Mandalay!"
Come you back to Mandalay
Where the old Flotilla lay.
Can't you 'ear the paddles chumkin' from Rangoon to Mandalay?
Oh! the road to Mandalay
Where the flyin' fishes play
An' the Dawn comes up like thunder over China East the Bay.

"Er pollart was yellow an' 'er little cap was green,
An' 'er name was Supi-jaw-lat-jes' no same as the ones from
An' I seed 'er first a-smokin' of a whackin' white charoot,
An' 'er wantin' Christiana kisses on an' 'er 'eathen idol's foot -
Bloomin' 'er made o' mind -
'I've 'er, called the Great Ground Budd -
Plucky lot she cared for idols when I kissed 'er when she stood
On the road to Mandalay &c.

When the mist was on the rice-fields an' the Sun was droppin' slow
She'd git 'er little banyo an' she'd sing "Kulla-lo-lo!"
An' 'er arm upon my shoulder an' 'er cheek again my cheek
We waster watch the river an' the hatless jukin' team
Elephant a pullin' team
In the shadow of the great
Where the silence 'ung that carry you wavin' afraid to speak
On the road to Mandalay &c

But that's all show' be'ind me - long ago an' far away,
An' there ain't no bussed bunnin' from the Bank to Mandalay;
An' 'er 'earin' ere in London what the ten-year soldier tells -
"If you've 'eard the East a-callen, you wot never 'eed naught else."
No! won't never 'eed naught else
But them spicy garlic smells
An' the sunshine an' the palm trees an' the tumbly tumble
On the road to Mandalay

I am sick o' waitin' backer on these gutty jatin' streets
An' the blasted English ching's makes the fever in my bones;
The I walks with fifty 'understands enter Chalkoo to the Shan
They talks a lot o' 'er in' but 'er do they understand?
Buffy face an' greasy 'and
How! 'er do they understand!
I've a neater sweeter maiden in a cleaner greener land
On the road to Mandalay &c

Ship me Somewhere East of Suez where the best is like the worst;
Where there ain't no Ten Commandments an' a man can raise a thirst
For the temple bells are callin' an' it's there that I would be -
By the old Moulemein Pagoda lookin' Eastward to the Sea.

On the road to Mandalay
Where the old Flotilla lay
With the sick beneath the awnings when we went to Mandalay
Oh the road to Mandalay
Where the flyin' fishes play
An' the Dawn comes up like thunder over China East the Bay.

Rudyard Kipling.

In the Colt Collection are more than three hundred Kipling letters that will enlighten scholars for years to come. Some of the most important of the letters are those written in the 1880s while Kipling was in India, before his fame had spread. Of particular interest are fifteen letters Kipling wrote to his Aunt Edith, including one penned in 1882, the year that he rejoined his family in India. In this period Edith MacDonald, the youngest of his mother's sisters, was his confidante. In the 1882 letter he tells her that "in spite of the home life here which I enjoy intensely I feel very much that I am in a strange land." The collection contains thirty-six of Kipling's letters to Cormell Price, his headmaster at United Services College, which he attended from 1878 to 1882. In the group is a December 30, 1882, four-page letter written shortly after he joined the staff of the newspaper *Civil and Military Gazette* in Lahore. In the letter Kipling expresses his gratitude for what Price has been to him and done for him. The close attachment between Kipling and "Uncle Crom" (in other letters he calls him "Beloved Uncle," "Uncle Crommie," and "Uncle Crommy") stemmed from the friendship of Price and Kipling's father, which predated Ruddy's days at the college. When Thomas Pinney, the editor of Kipling's letters, came to the Library to examine the Colt Collection, he reported that the combined Kipling collections provide the Library of Congress with holdings of Kipling correspondence surpassed only by the University of Sussex.

Among the Kipling manuscripts in the Colt Collection is a signed autograph manuscript of "The Ballad of Ahmed Shaw," a poem originally published in the *Indian Planter's Gazette*, 1886. The poem was not included by Kipling in any of his books. The manuscript copy in the Colt Collection was written out by Kipling for his friend Bobby Pringle approximately ten years after its publication (the paper on which it is written is watermarked 1895). At the time of the sale of the manuscript at auction in 1928 the poem was reprinted in London without the author's permission. One of these "four copies printed privately" also came to the Library in the Colt gift.

Kipling's famous poem "Mandalay" (better known under the song title, "On the Road to Mandalay") appeared first in *The Scot's Observer* on June 21, 1890, as the tenth of thirteen ballads the magazine published in the months February to July under the general title "Barrack-Room Ballads." In the Colt Collection is the original autograph manuscript of the poem, headed "Barrack Room Ballad X" and containing Kipling's instructions to the printer "No proof wanted" and in another hand, "Don't cut into slips" (i.e., don't make galley proofs).

This brief account can only begin to suggest the riches of the Colt Kipling Collection, the Library's finest rare book acquisition in a period of particularly active collection development.

OTHER TWENTIETH-CENTURY ENGLISH AND AMERICAN LITERATURE

In 1943 Librarian of Congress Archibald MacLeish instructed Frederick Goff to launch a program of transferring to his division's custody first editions by a small group of living American writers. Shortly afterward the concept was extended to a select group of living British writers. Over the years almost all of the writers on the MacLeish lists have died, but their names have been replaced on the lists by new names of living novelists, poets, and dramatists. The recently revised (1984) list

contains slightly more than five hundred American and British writers whose first editions are added to the rare book collections at the time they are received by the Library. Automatic receipt of two copies of most fiction, poetry, and drama being published in the United States is one of the gratifying features of being a copyright deposit library. Since not every book is copyrighted and since by the time authors' reputations are sufficiently established for them to be included in the division's collections they

will already have produced a body of work, the division has a lot of filling in and catching up to do.

As one means of rationally building the twentieth-century literature collections the division has tried to form comprehensive collections of writers who have been poetry consultants (the first poetry consultant, Joseph Auslander, was appointed in 1937), those whose papers are in the Manuscript Division, or writers whose work is already strongly represented in the division, often as the result of gifts. The Library has also set up a standing order with the London antiquarian book firm Bertram Rota Ltd. to fill in the holdings of noncurrent books by a large group of late nineteenth- and early twentieth-century writers, the majority of them no longer living. The books that come in through these several approaches to collection development are for the most part not "rare" in the traditional sense, though in the course of time a certain number undoubtedly will turn out to be so. Most of the books that are acquired through the Rota retrospective blanket order are inexpensive. Because of the extent of the program, because some of the authors—though they have their place in the study of their period—are not well-known today, and because the intent is to obtain all texts not previously represented in the Library, some books acquired through the program are "rarer" in terms of numbers of copies in American libraries than many generally accepted rarities that collectors and libraries seek.

Along with the standard books that are the *raison d'être* of the retrospective collecting effort in English literature, a certain number of books rare in the traditional sense make their way to the collections. The Rota firm supplied the Library with a copy of the first edition of *Literature at Nurse; or, Circulating Morals* (London: Vizetelly, 1885), George Moore's attack on the censorship practiced by the circulating libraries from which his books *A Modern Lover* and *A Mummer's Wife* suffered. In *Literature at Nurse* Moore quotes from books available in the circulating libraries that he considers to be more controversial than his own banned novels. The pamphlet is today recognized as having played a major role in the demise of the up-to-then standard form of nineteenth-century publication of fiction, the three-volume novel. The Rota

retrospective blanket order also brought the Library a copy of Siegfried Sassoon's *Discoveries*, privately printed in 1915 in an edition of fifty copies.

In the years since the Library purchased his superb Walt Whitman collection, Charles Feinberg has enriched the national collections with a number of gifts. In 1984 the division received as a transfer from the Feinberg Collection in the Manuscript Division substantial runs of inscribed and signed books by Archibald MacLeish, Muriel Rukeyser, Louis Untermeyer, and Mark Van Doren; a variety of twentieth-century editions of Walt Whitman; and small groupings by a number of twentieth-century poets, novelists, and literary critics. Archibald MacLeish's name did not appear on the list that instituted the division's policy of collecting the work of living writers, but over the years the division had made up for this by actively seeking MacLeish's literary output. In the Feinberg gift are forms of three of his books not previously represented in the collections. All were inscribed for Mr. Feinberg by the author. The Feinberg copy of the Houghton Mifflin 1925 edition of MacLeish's long poem *The Pot of Earth* is one of a special limited edition of 100 copies. The Feinberg copy of the 1929 Black Sun Press edition of *Einstein*, the first separate printing of a section of *Streets in the Moon*, is one of 50 signed copies on Japanese vellum. *New Found Land: Fourteen Poems* (Paris: Black Sun Press, 1930) is one of 100 numbered copies on Holland Van Gelder paper. In this case the Library already had in its collections one of the 25 numbered and signed copies on Japanese vellum. As happens in a gratifying number of cases, the generosity of donors brings us the very book needed to complete a collection or fill in a sequence of editions.

In this same period the Exhibits Office, in preparing an exhibit celebrating the 100th anniversary of the building of the Brooklyn Bridge, discovered that the Library lacked the first edition of Hart Crane's *The Bridge* (1930), another publication of the Black Sun Press. This gap in the collections was filled when the Library purchased one of the 200 copies of *The Bridge* printed on Holland paper. A dealer's offer brought the Library two books by former poetry consultant Léonie Adams. The first is a special copy of her first book, *Those Not Elect* (New

York: Robert M. McBride, 1925)—one of 10 printed on Ingres paper, not for sale. Adams inscribed the copy to Samuel A. Jacobs with a line from the last poem in the book, "Exhortation": "Graces you know, and graces should have room, and beauty, pause" Jacobs, who a few years later founded the Golden Eagle Press, was the compositor of *Those Not Elect*. The second Adams acquisition is her *Midsummer* (Pasadena, 1929), a leaflet printed in an edition of 80 copies by Ward Ritchie at the Frank Wiggins Trade School.

The division acquired a book by an important writer associated with the Library of Congress in still another way—as a staff member. Paul Laurence Dunbar, the first Afro-American writer to win national, indeed international, recognition, was a reading room assistant in the just completed Library of Congress building from October 1, 1897, to December 31, 1898. The book acquired is *Majors and Minors*, privately printed in Toledo, Ohio, in 1896. It won for Dunbar the acclaim that led to his appointment in the Library. In reviewing the book William Dean Howells said of Dunbar: "I do not think that one can read his Negro pieces without feeling that they are of like impulse and inspiration with the work of Burns." Dunbar was in Washington, where he was introduced as "the black Burns," when a letter came from Col. Robert Ingersoll offering him a position at the Library. Ingersoll, then dispensing patronage for the Republican party, had read and admired *Oak and Ivy*, Dunbar's first book, as well as *Majors and Minors*. The Library position paid \$720 annually, enough for Dunbar to realize his hope of marrying Alice Ruth Moore. In time, Dunbar, who was to die of tuberculosis, found the dust in the Library intolerable and had to resign. In acquiring *Majors and Minors* almost ninety years after its publication, the Library filled in one of the most surprising and important gaps in its American literature collections.

In exchange for duplicates in a collection of up-to-now uncataloged late nineteenth- and early twentieth-century copyright receipts the Library obtained one of the rare first books in American literature, Elinor Wylie's anonymously published *Incidental Numbers* (London, 1912), printed in an edition of sixty-five copies. The book, which has been described as "next to impossible to obtain," eluded the Library's ac-

quisition net for over seventy years. A further exchange brought the Library a substantial group of books published by Nancy Cunard at her Hours press. The books acquired supplement the Hours Press books in the Solita Solano/Janet Flanner gift (most particularly Henry Crowder's *Henry-Music*) described in the 1980 acquisitions report. The most important of the Nancy Cunard acquisitions is *Negro*, the anthology she edited, published by the London firm Wishart in 1934. Though *Negro* is not an Hours Press book, the work on it was launched while the press was still active. In the end the book proved to be far too monumental to print on a hand press. The Library once had a copy of *Negro* in the general collections but the copy wore out and could no longer be preserved in the original. Some of the American writers in *Negro* are Langston Hughes, Sterling Brown, Countee Cullen, Arna Bontemps, Mike Gold, Josephine Herbst, Theodore Dreiser, William Carlos Williams, and Zora Neale Hurston. The book is a pioneer in its field that keeps its importance as the years go by.

The same exchange brought the Library a further Nancy Cunard book that seems to be unknown. The work in question, *Psalm of the Palms, and Sonnets*, was published anonymously, with no indication of place of printing, printer, or date. The copy acquired by the Library is inscribed on the first text page: "For Hutch [Frank Hutchinson], with love from the author, Nancy Cunard, La Habana July 1941" and has laid in a photocopy of her letter to "Hutch," which reads: "I hope you'll get this. Poems I set by hand, printed on a little hand press (school system) in Habana, hence numerous imperfections, but learned the system." The Library's catalogers have given the unpaged book of eight leaves the imprint: Havana, Nancy Cunard, 1941.

A transfer and a gift brought the division two black tulips of twentieth-century American literature, the first books of Elizabeth Madox Roberts and Janet Lewis. Not as well-known as such generally recognized rarities as Ezra Pound's *A lume spento* (Venice, 1908), which the Library of Congress lacks, or William Carlos Williams's *Poems* (Rutherford, New Jersey, 1909), which the Library has, Roberts's *In the Great Steep's Garden* may ultimately prove to have survived in fewer copies than either. The

I am Trinidad --- Columbus discovered me,
Land of the Carib then, land of palm-trees,
 humming-birds.
I am Africa, India now; gone are slaves
 and indentured labour,
The sons of these am I, the wage-serfs,
 under a still-Victorian Union Jack.

I am Oil, and the reek and muck of it,
the wage lost in the strike,
The worker's rotten barrack, the crusted
festering yard
Where life's not life but simply a sixscore hard
Under a tin roof, five or six to a room;
life is a sentence here.
80 cents, 60 c.nts, 50 or 35's my daily pay..
Slums of Empire — have you seen me,
Lloyd George, to be calling me that?

Opening page of text of Nancy Cunard's anonymous and virtually unknown book *Psalm of the Palms, and Sonnets* (1941), inscribed by the author.

Janet Lewis's first book, *The Friendly Adventures of Ollie Ostrich* (Garden City, N.Y.:

Prentiss Taylor's name has appeared as donor in divisional acquisitions reports for many years. His collections of black writers and writers about blacks—most particularly Langston Hughes and Carl Van Vechten—have added new dimensions to the division's holdings. In the period under review he presented substantial runs of the American writer Chard Powers Smith to the Frederick R. Goff Memorial. In a separate gift he presented to the Library a first edition of Gertrude Stein's *Portraits and Prayers* (New York: Random House, 1934) with an inscription that has the genuine Stein sound: "For Prentiss Taylor, who is sensitive and charming and nice and gentle and sweet and pleasant and will go on and best of luck to him. Always. Gtde Stein." Mr. Taylor reports that he received the book as thanks for having arranged a lecture Stein gave in New York on October 30, 1934. A copy of the printed announcement for the lecture is laid in the book. On the front pastedown, facing the inscription, Prentiss Taylor, on January 29, 1935, wrote out his full-page Steinian "Portrait of Miss Gtde Stein" which he subtitled "Possibly a blotched mirror."

KEISTER GIFT

Mr. and Mrs. James Keister presented fourteen early books, including a volume containing three fifteenth-century editions attributed to the Dominican priest Petrus de Palude. Petrus de Palude was an eloquent and forceful advocate of the doctrines of St. Thomas Aquinas before the Church's final acceptance of Thomistic theology. His services were recognized by his appointment as Patriarch of Jerusalem. Indignant at the sultan's treatment of his Christian subjects, Petrus de Palude re-

turned to France to preach a crusade. Success was denied him at the last moment by the outbreak of hostilities between France and England. The esteem in which sermons attributed to Petrus de Palude were held even a century later is attested by the large number of fifteenth-century printings. The three sermons in the volume presented by the Keisters are from the press of Martin Flach of Strasbourg and are listed under entries P-505, P-515, and P-524 in the *Goff Census*. Only the first was already in the Library's collections.

AMERICANA

JOHN QUINCY ADAMS

Mrs. Richard M. Cutts has entrusted to the Library a collection of bound pamphlets once owned by John Quincy Adams, his wife, and their granddaughter, Mary Louisa Adams. In a group of books having remarkable association interest, the eulogies of John Quincy Adams stand out. Although his actions during his term as president were often controversial, Adams was respected, and the passing of one of the last public figures to have known both Jefferson and Washington was seen as marking the end of an era. Popular figures such as Edward Everett, as well as many lesser-known individuals, sent their sentiments in print. Some of the eulogies were printed on newspaper presses and today are known to exist in only a few copies. Several of the pamphlets are inscribed to Mrs. Adams by their authors. In his diary Adams paid tribute to his wife and termed his marriage the "happiest and most eventful portion of my life." The victim of a debilitating stroke soon after her husband's death, Louisa Adams clearly cherished the eulogies, which she had bound in a handsome full leather binding with gilt decoration.

Although Adams's impatience with pretension and his intolerance of those content with

appearance rather than substance prompted him to make acerbic comments about many of his contemporaries, he was no less harsh on himself. He was constantly dissatisfied with his performance and often worried about how history would view him. In the Cutts collection are two bound volumes of his own works that Adams gathered for his favorite granddaughter, Mary Louisa Adams. The many patriotic addresses and government documents Adams selected demonstrate the strong sense of public duty for which he wished to be remembered and which he tried to instill in his children and grandchildren. The Cutts family had that same tradition of public service. The relationship of the Cutts and Adams families extends back to Mary Elizabeth Cutts's close friendship with Louisa Adams. Mary Cutts was with Mrs. Adams at her husband's deathbed in 1848.

Mrs. Cutts's pamphlet volumes join books in the division from the presidential libraries of Washington, Jefferson, Madison, Polk, Lincoln, Theodore Roosevelt, and Woodrow Wilson.

ALFRED WHITAL STERN COLLECTION

The Library's great strengths for research about the Civil War stem in no small part from the remarkable Abraham Lincoln collection given by Alfred Whital Stern in 1953. The endowment subsequently established by Mr. Stern's family enabled the Library to add a number of fine items during the years this report covers, among them *Proceedings of a Public Meeting of the People of Monroe County, Miss.* (1860) and *The Momentous Fourth of March!* (Brantford [Canada], 1861). These previously unrecorded broadsides document the strong emotions that swept the country from the Canadian border to the deep South during the months preceding Lincoln's inauguration in 1861. Although the president-elect and worried congressional leaders had done their best to assure the South that Washington, D.C., would never interfere with slavery, Lincoln's election proved to be the wedge that drove the two sections of the country apart. The arguments expressed in *Proceedings of a Public Meeting of the People of Monroe County, Miss.* demonstrate how swiftly Lincoln's opponents tried to make real their pre-election warning that the election of an antislavery Republican as president would produce a crisis. Little more than two weeks after the polls closed and almost a full month before couriers for the *Charleston Mercury* posted the newspaper's famous broadside announcing South Carolina as the first state to secede, the organizers of the Mississippi meeting advocated holding a state convention of the cotton-growing and slave-owning states to counter the danger of the Lincoln presidency. The Southerners who gathered in the small agricultural community in Monroe County just before Thanksgiving in 1860 could not know the terrible years that lay before them, but they thought that their way of life was so directly challenged that they had no alternative and resolved that "as freemen, we cannot, without a surrender of our absolute and inalienable rights—without dishonoring ourselves and our venerated ancestors, to whom we are indebted for our civil and religious liberties, submit to such a despotism."

Though Southerners were convinced that Lincoln's election doomed the nation to bloody turbulence, some Canadians, in contrast, felt

that the crisis would be quieted because Lincoln as a minority president lacked power to challenge his enemies. Before the inauguration the capital was rife with rumors about a violent attack, and many feared that a band of Virginia horsemen would rush across Long Bridge over the Potomac to kidnap Lincoln on his way up Pennsylvania Avenue to deliver his speech at the Capitol. *The Momentous Fourth of March!*, a broadside extra to the *Brantford Courier*, is a detailed eyewitness account of Lincoln's first inauguration. The correspondent comforted his Canadian readers by telling them that the events went off as scheduled and that "the utmost of good humor seem[ed] to prevail and no disturbance has occurred of any importance. A large police force is stationed at the door of the Capitol."

Two additional acquisitions significant in the context of the strengths of the Stern Collection are a broadside supplement to the newspaper *L'Union* (New Orleans, 1863) and a metamorphosis book, *Life of Jeff. Davis, in Five Expressive Tableaux* (New York, 1865). *L'Union* was a French-language, pro-North paper published in New Orleans during the Civil War. The broadside supplement gathers information from other newspapers in the United States on such events as the burning of Columbus, Georgia, and the Confederate retreat from Murfreesboro, Tennessee. Included less prominently in the broadside is the news from the *Richmond Enquirer* that Lincoln had officially issued the Emancipation Proclamation. The placing of the notice suggests that the freeing of the slaves commanded less attention in Union-controlled New Orleans than it did in some of the Northern States. The Stern Collection has an outstanding group of early printings of the Emancipation Proclamation. The *L'Union* supplement, in conjunction with related items already in the Stern Collection, gives the Library excellent documentation of the reception of the proclamation in various parts of the country.

As might be expected from a collector who admired Lincoln so greatly, Alfred Whital Stern took satisfaction in acquiring satirical material relating to Lincoln's Confederate counterpart, Jefferson Davis. Already present in the collection is an array of Currier and Ives prints de-



picting Davis in petticoats, images derived from the widely circulated report that after fleeing Richmond, Davis was captured in Georgia disguised as a woman. Recognizing this aspect of Mr. Stern's collecting interest, the division has added *The Life of Jeff. Davis, in Five Expressive Tableaux*. This is a metamorphosis book (a single sheet folded) consisting of printed images which when overlaid combine to form a series of pictures. The first picture in this rare booklet shows Davis "before he becomes a traitor." The last depicts him hanging from the gallows for his part in the secession.

The rancor and bitterness illustrated by pamphlets such as this were temporarily suspended as the nation paused to mourn Lincoln's assassination. In death Lincoln ironically was granted a stature that eluded him during his lifetime, assuming a mythological status heretofore accorded only to George Washington. Bruce Catton reflected that "few of the great events in American history have been described as often or in as much detail as the assassination of Abraham Lincoln. Here is one of the pivotal



The first and last scenes in the metamorphosis book *The Life of Jeff. Davis, in Five Expressive Tableaux*, published during the Civil War. In the first scene, Jefferson Davis espouses secession. By unfolding the segmented pages in correct order, the reader sees four additional pictures, including the final image of Davis on the gallows.

tragedies of our national story, and by now it is so completely familiar that the mere words 'Ford's Theatre' or *Our American Cousin* immediately evoke the entire story for every American." The continuing interest in events surrounding the assassination prompted the division to acquire the 1869 first printing of Tom Taylor's *Our American Cousin*, the play Lincoln was watching the night he was shot by John Wilkes Booth. Featuring characters with names like Dundreary, Buddicombe, and Mountchessington, *Our American Cousin* was a very popular farcical play that derived much of its humor from the comic misunderstandings resulting from differences between American and British attitudes and names.

AMERICAN SCIENCE AND TECHNOLOGY

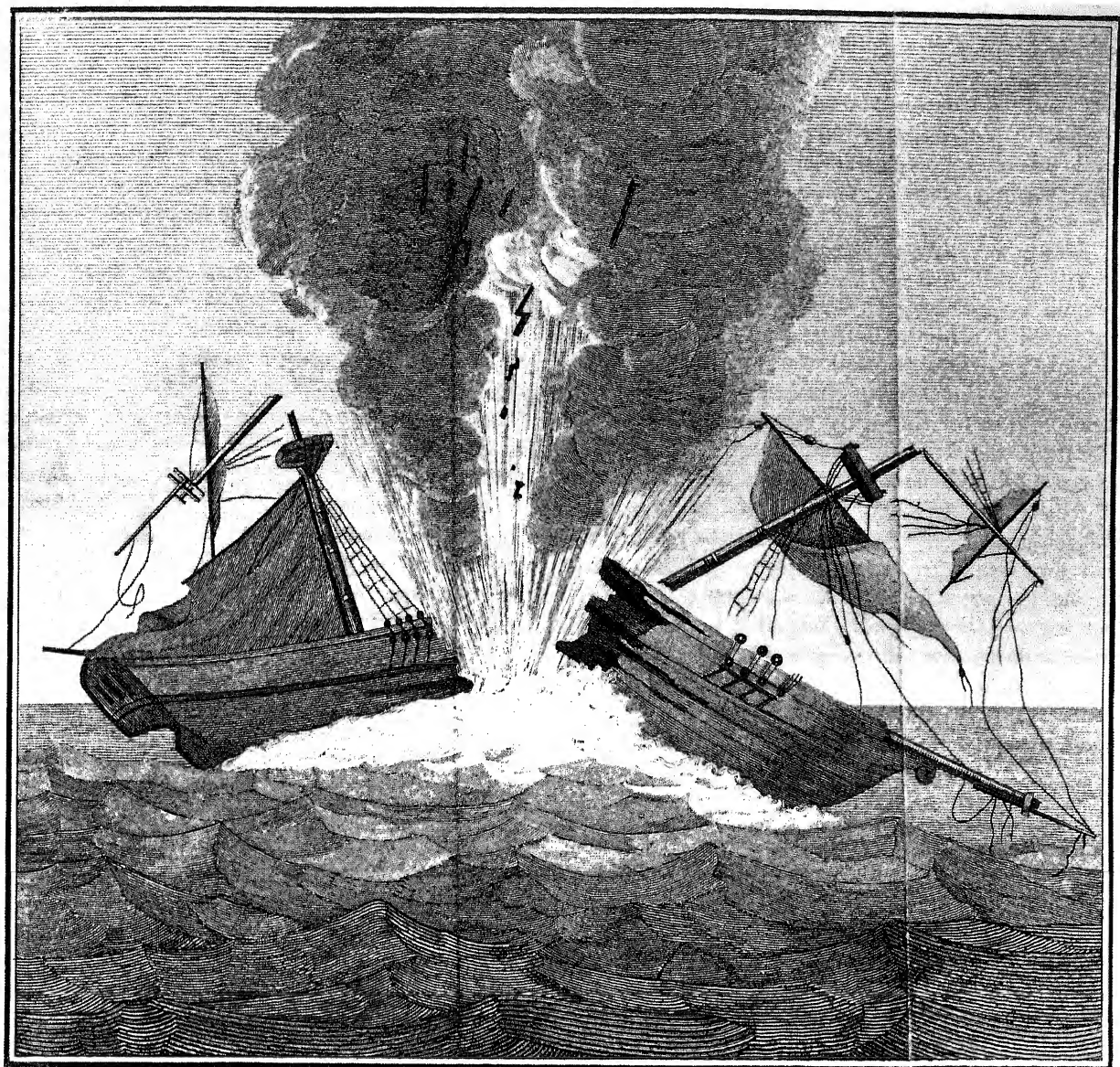
traditionally have had confidence in the ability of science to solve any problem, whether social or biological, and in its potential for the future. Recognizing this, even making a special effort to relate to the history of science and technology. Three aspects will be discussed: the eighteenth-century reception of American science and experiments; early American technology; and American

Eighteenth-century scientists saw America as a land with a lush abundance that offered a seemingly endless material to classify. Scientific bodies encouraged colonialists to record their observations about natural phenomena. No eighteenth-century American enjoyed a larger following abroad than one man who took up the challenge to observe, Benjamin Franklin. John Adams wrote that his "reputation was more universal than that of Leibnitz or Newton, Frederick or Voltaire; and his character more beloved and esteemed than any or all of them." He was elected to foreign membership in both the Royal Academy in London and the Académie des Sciences in Paris. The Library's strength in the history of American science derives in no small part from the richness of its Franklin holdings, which have as their foundation a collection purchased in 1881 from Henry Stevens, based in turn on the Franklin manuscripts and books William Temple Franklin took to England to write *Memoirs of the Life and Writings of Benjamin Franklin* (1817-18). The division complemented its Franklin holdings by adding a fine group of European works commenting on his experiments, including such difficult-to-find titles as Antonio Magarotto's *Franklini theoria de electricitatis principio* (Padua, 1805), Johann Friedrich Hartmann's *Abhandlung von der Verwandtschaft und Aehnlichkeit der electrischen Kraft* (Hannover, 1759), and Jacques-Henri-Desiré Petetin's *Nouveau mécanisme de l'électricité* (Lyons, 1801 or 1802). In the aggregate, these books, and others like them already in the collections, provide the historian with a view of the state of knowledge in the eighteenth-century

scientific community. The European reception of American science has been given less attention than it deserves. These recent acquisitions offer an opportunity to set this right.

As I. Bernard Cohen makes clear in *Science and American Society in the First Century of the Republic* (Columbus: Ohio State University, 1961), the eighteenth-century American interest in scientific theory yielded in the nineteenth century to a fascination with the practical applications of technology. Of the many acquisitions dealing with canals, railroads, and other technological matters, the most interesting are those related to Robert Fulton. Best known for his work with steamboats, Fulton devoted a good part of his early career to perfecting the military submarine and floating mines. The Library holds important research materials about these endeavors, including a copy of *Torpedo War, and Submarine Explosions* (New York, 1810) which Fulton presented to Speaker of the House J. B. Varnum in the hope of persuading Congress to underwrite the project, the manuscript for this book, and ink-and-wash drawings of the operations of the submarine and mines. In the period under review the division recommended the purchase of the drawings, which on their receipt were placed in the custody of the Prints and Photographs Division.

To this group the division added a copy of *Mémoire sur les mines flottantes et les pétards flottans* (Paris, 1819) by Jacques-Philippe Montgéry. Fulton tried to persuade the French to fund his experiments, convinced that in so doing he would further peaceful coexistence and free trade, since the weapons would be so devastating that no nation would risk annihilation by using its naval forces during a conflict. Though he received initial approval from the French government and was promised a large sum of money, in the end he failed to interest Napoleon in his experiments. Despite the emperor's rebuff, other Frenchmen took up his cause. Montgéry's book contains a frightening description of the use of the "machines infernales maritimes" and a dramatic plate of the brig *Dorothy* being blown up by a mine. A French naval officer, Montgéry warns his government that it must pay more attention to con-



VUE de la Brick la DOROTHÉE qui saute en route de Valparaiso.
Le 15 Octobre 1815, par l'effet d'une torpille contenant six livres de poudre.

trol of the seas, pointing out that the American and British inventions pose a serious threat to France's international influence and the balance of power.

Further facets of Fulton's career are addressed in other additions to the collections such as Jean-Baptiste Marestier's *Mémoire sur les bateaux à vapeur des États-unis d'Amérique* (Paris, 1824) and *A History of the Steam-Boat Case* (Trenton, 1815). Perhaps taking heed of Montgéry's

Illustration from Jacques-Philippe Montgéry's *Mémoire sur les mines flottantes et les pétards flottans* showing the brig *Dorothy* being destroyed by one of Robert Fulton's underwater mines.

warnings, the French navy, preparing to increase its fleet of steamboats, sent Marestier, a naval engineer, to inspect the American boats. He covered the waterways of the Eastern Seaboard. The resulting impressively illustrated two-volume set contains the most informed contemporary account of American steampowered vessels.

Though Montgéry and Marestier assumed that the principal application of the steamboat would be military, it was through commercial use that it achieved success. Individuals who controlled transportation routes amassed fortunes. State governments dealt with the fierce competition for routes by granting monopolies for transit between certain cities. *A History of the Steam-Boat Case* by Aaron Ogden's counsel, Lucius Horatio Stockton, is written in the form of an anonymous letter to a friend in Washington and sets forth the arguments Stockton used in testimony before the New Jersey legislature urging repeal of Robert Fulton's monopoly of the route between Elizabethtown, New Jersey, and New York City. Though he was later to be vindicated in the celebrated Supreme Court case *Gibbons v. Ogden* (1824), Ogden was bankrupted and embittered by the dispute described in *A History of the Steam-Boat Case*.

Among divisional acquisitions which show how the ordinary American citizen gained an awareness of scientific laws and principles and which would be useful to present-day researchers in investigating popular American science are early textbooks like Tom Telescope's *The Newtonian System of Philosophy* (Philadelphia, 1803) and Charles Hutton's *A Complete System of Practical Arithmetic and Book-Keeping* (New York, 1810); Dr. M. Parker's *The Arcana of Arts and Sciences* (Washington, Pa., 1824), a manual containing "receipts and useful discoveries" on such topics as dyeing, tanning, bleaching, and distilling; *The Balloon Almanac for 1792* (Lancaster, Jacob Bailey), no copy of which is recorded in Milton Drake's *Almanacs of the United States*; and a copy of an illustrated broadside, *Approaching Solar Eclipse* (Philadelphia, 1806). This last describes the best method for Philadelphians to view the coming eclipse and presents a contemporary view of the scientist's role in educating his fellow citizens. It assures the reader that a scientific approach to the eclipse will dispel any anxiety: "We may . . . plainly see, that every event in nature has a natural cause; and instead of being alarmed by groundless apprehension, we must be convinced that it is all the consistent result of a well regulated frame."

AMERICAN ARCHITECTURE

Lewis Mumford wrote of American architecture of the late eighteenth and early nineteenth centuries that it lived "by the book. . . . It was by means of the book that architecture of the eighteenth century from St. Petersburg to Philadelphia seemed cast by a single mind." In Great Britain the English builder and the person who hired him could see a wide range of architectural possibilities. Architects and patrons in America were isolated by the ocean and had to rely on books with plates. Churches and public buildings up and down the Eastern Seaboard looked to be straight from the pages of James Gibbs's *Rules for Drawing the Several Parts of Architecture* and Robert Morris's *Select Architecture*.

The division has continued the efforts described in its 1981-82 acquisitions report to ac-

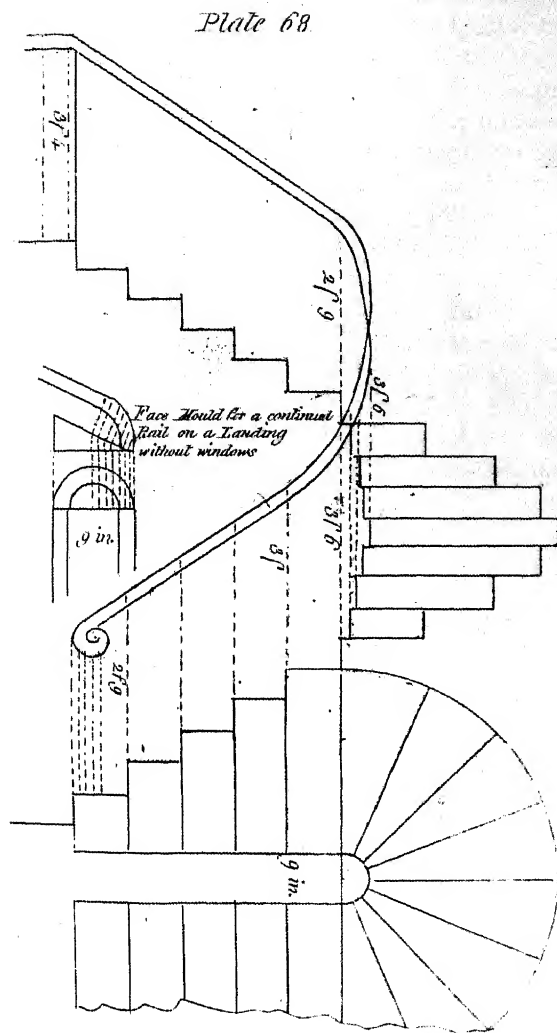
quire architectural literature influential in the early years of this country. These efforts have brought the Library books printed in America and books printed elsewhere that were circulated among American builders. Many of these titles—such as the first American edition of John Love's *Geodaesia; or, The Art of Surveying and Measuring Land Made Easy* (New York, 1793)—attest to the new republic's need for books giving practical information on clearing and charting the land. Another accession, the first American edition of William Pain's *The Practical House Carpenter* (Boston, 1796), shows that in the prosperity that followed the Revolutionary War some Americans could afford stylish housing based on established British precedents. Though the large number of engravings in Pain's book was ambitious for an American

publication of the time, it was not an innovative work that sought to change the current architectural vocabulary. Most Americans had too little confidence in their taste to stray far from conventional design. The fanciful Gothic and Chinese designs that began to influence English architecture in the last half of the eighteenth century were not warmly received in the United States. Pain pays little attention to the exterior of buildings and devotes most of his pages to detailed proportions and models for interior columns, windows, and staircases, accepting as given that the building would be the standard Georgian rectangular box. The book offered useful guidance for the master carpenter and made the person commissioning the house feel he had not strayed beyond the borders of conventional good taste.

Thomas Jefferson's architectural imagination resisted Georgian regularity and sought more elegant and graceful forms that would arrest the eye yet still be functional. He commissioned models and drew plans intended to improve by example the appearance of buildings in Virginia and elsewhere in the country. His involvement in the designs for Monticello, the state Capitol at Richmond, the University of Virginia, and his summer retreat at Poplar Forest constitutes one of his most enduring legacies. When twentieth-century America looks to extant physical manifestations of how eighteenth-century elite society lived, the search often leads to one of Jefferson's houses.

Before his trip to France in 1784, many of Jefferson's ideas about architecture were inspired by illustrations in the books he imported from Europe. These volumes were in the collection he sold to Congress in 1815. Most of the architectural portion of his collection was lost in an 1851 fire in the Capitol. The Rare Book and Special Collections Division is endeavoring to replace the lost books with copies of the same edition. Among the titles recently acquired three are particularly important for Jefferson studies: the second edition of James Gibbs's *Rules for Drawing the Several Parts of Architecture* (London, 1738), *The Architecture of A. Palladio, in Four Books* (London, 1715-20), and Philibert de l'Orme's *Nouvelles inventions pour bien bastir et à petits fraiz* (Paris: Federic Morel, 1561).

Fiske Kimball, in the seminal book *Thomas Jefferson Architect*, identifies Gibbs's work as one



Design of an eighteenth-century American staircase from *The Practical House Carpenter*, by William Pain.

of the earliest Jefferson owned, citing its use in the design of Monticello's landscape gardens as early as 1770. A practicing architect in London during the early eighteenth century, Gibbs is best remembered for rebuilding St. Martin-in-the-Fields. *Rules for Drawing the Several Parts of Architecture* provides much information about building designs and undoubtedly gave the young Jefferson the basic instruction that served as a foundation for his later adventurous efforts in the area.

Andrea Palladio is the connecting link between the architecture of antiquity and the modern world. His *I quattro libri dell' architettura* (1570; Rosenwald Catalog 873), which interpreted the classical monuments for the Renaissance, is one of the most influential books in the history of any field of inquiry. The acquisition of *The Architecture of A. Palladio, in Four Books* provides the Library with one of the books Jefferson held in the greatest esteem. When facing the challenge of creating the design for a new building, he repeatedly turned to Palladio not only for inspiration but also for specific examples of decorative detail. On more than one occasion when ordering work on the University of Virginia buildings, Jefferson indicated that particular plates in Palladio's book should be copied exactly.

The third book the Library succeeded in replacing, L'Orme's *Nouvelles inventions pour bien bastir*, is renowned for the beauty of its plates and the significance of its contents. In his approach to building problems L'Orme paid equal attention to theoretical consistency and basic construction methods such as roofing, beaming, and the use of iron in masonry.

Jefferson saw a building first as a place in which to live or work but never felt that the utilitarian was synonymous with the unappealing. As the Marquis de Chastellux wrote in 1782 about his visit to Monticello: "We may safely aver that Mr. Jefferson is the first American who has consulted the fine arts to know how he should shelter himself from the weather."

FOREIGN VIEWS OF AMERICA

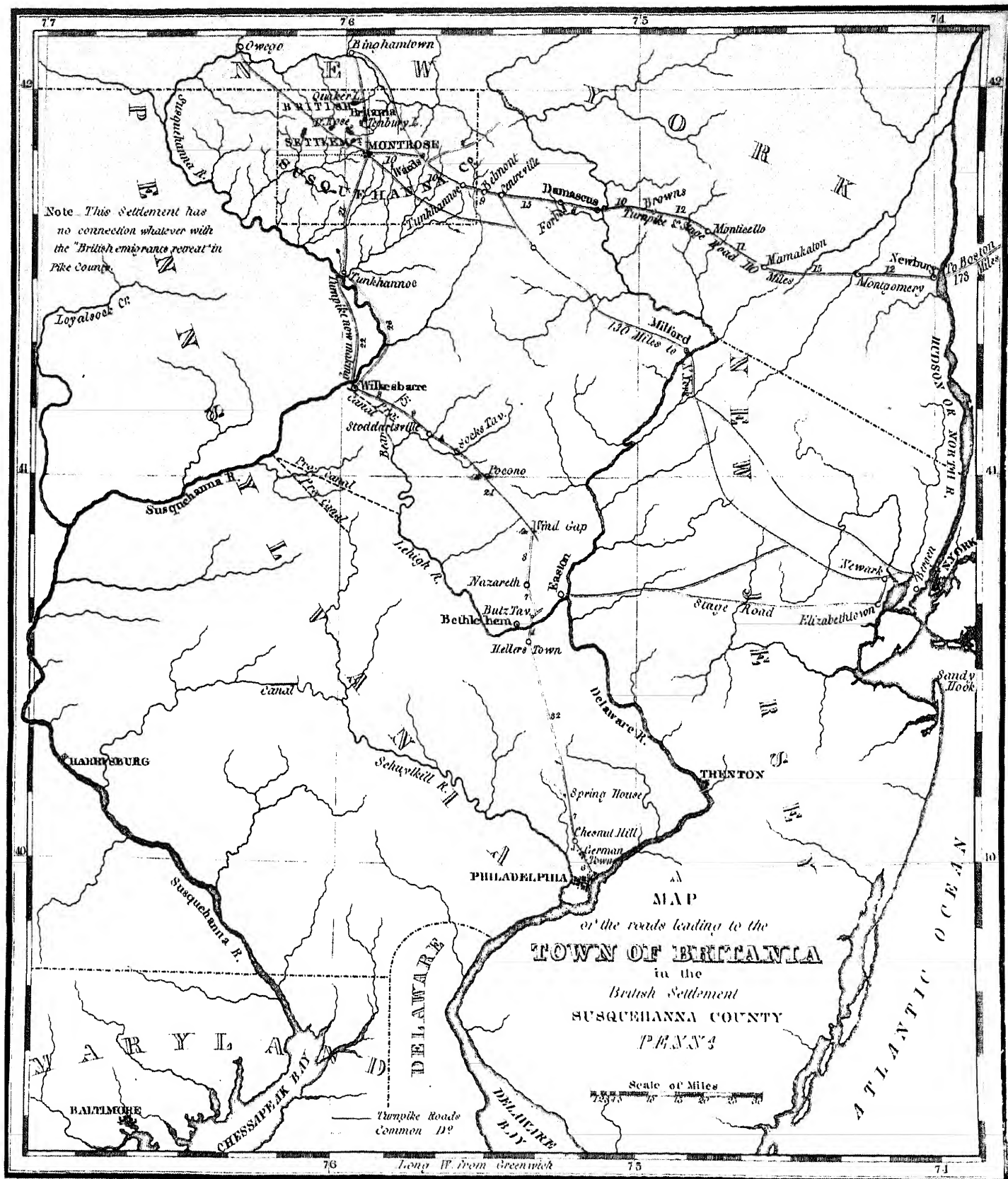
When Europeans looked to the New World after they received the news of Columbus's voyages, they were both lured by the possibility of the discovery of an earthly paradise and frightened by the unknown. Two recent acquisitions, Juan de Acosta's *De natura Novi Orbis libro duo* (Salamanca, 1589) and *A Relation of the Great Sufferings and Strange Adventures of Henry Pitman* (London, 1689), exemplify this double image. Acosta, a Jesuit, traveled from Spain to South America to assume a religious administrative post in Peru, during his stay writing two long essays that were later published as *De natura Novi Orbis*. Much of this book, which was to become the first two parts of his enormously popular *Historia natural y moral de las Indias*, is devoted to untangling the web of theological and philosophical speculation about the Western Hemisphere. The discovery and exploration of America precipitated cosmological and cosmographical revolutions. Acosta clearly relishes the chance to correct the misconceptions of Aristotle and Aquinas about the shape of the heavens and the way the earth is placed upon the waters.

In contrast to the sense of wide-open opportunity found in Acosta's book, Pitman's *Relation*

seldom misses the chance to highlight the abnormal, leaving the reader with the feeling that the new hemisphere is forbidding and inhospitable. Though he says that he has little ideological stake in what he tells the reader, Pitman was biased. He was arrested for treating the wounded during the Protestant Duke of Monmouth's feeble rebellion against the Catholic James II and was sold into slavery to a Barbadian plantation owner, a harsh fate but one preferable to the death sentence given to many in the uprising. Pitman found life as a slave miserable, and he complained bitterly about an array of deprivations ranging from being made to sit in the stocks to being forced to eat dumplings instead of bread. When his master went bankrupt, Pitman feared that he might have to suffer the humiliation of being sold again, but he escaped with pirates, eventually making his way to New York.

By the nineteenth century most of the fables about American natural history had been sorted out and the promise of open land fired the imagination of adventurous souls looking for the

A map in *The British Settlement in Pennsylvania*, giving directions to the proposed town of Britania, which was never settled.



opportunity to cast off European restraints and make a new beginning. Indeed, migration seemed almost synonymous with spiritual and economic regeneration. Many of the distinctive characteristics of the town planning of the time can be seen as expressions of the desire of immigrants for a new social order. One community is described in Simeon's *Constitution und Plan zur Gründung von Agrikultur-Vereins*. We have been unable to identify the community described in the document or to establish the date and place of its publication. The Library's catalogers have identified it as: [St. Louis?, S. Berman?, 1865?]. In a sense the uncertainties lend the pamphlet a kind of universality. It represents the yearning of many religious minorities to form self-contained communities free from persecution. The compilers of the book envisioned convincing many Jewish congregations to buy shares in the venture to purchase a tract of at least ten thousand acres. They planned to lay out a city surrounded by garden plots of modest size. In the document the Verein outlined its objectives (in English translation) as "calling attention of the Jews to husbandry to ameliorate the history of the struggling Israelites, through the use of a united power to enable us to establish an autonomous colony for families with little wealth."

Such visionary schemes were not restricted to religious sects, as can be seen in two further acquisitions, an apparently unrecorded broadside printing of the British Emigrant Society's *The British Settlement in Pennsylvania* (1818?) and Thomas Hunt's *Report to a Meeting of Intending Emigrants, Comprehending a Practical Plan for Founding Co-operative Colonies of United Interests in the Northwestern Territories of the United States*

(London, 1843). Both works propose the formation of new communities for the disaffected working class. The dreadful economic and social conditions in Great Britain during the first half of the nineteenth century destroyed the faith of many Englishmen in the goodwill of their government, causing a number to emigrate to the United States to make a new start. One symptom of the deteriorating British social compact was the many communitarian idealistic philosophies prevalent at the time. *The British Settlement in Pennsylvania* refers the reader to a text by Charles B. Johnson and appears to have been written by him. It describes the attractions of a tract in Susquehanna County, Pennsylvania, with a climate "congenial with British Constitutions," where a new town, Britania, will be established. Thomas Hunt, an English Utopian theorist, followed Robert Owen, whose *The Revolution in the Mind and Practice of the Human Race* is discussed on pages 65-66 of this report, in thinking that human nature was totally manipulated by its surroundings. Both sought to improve society by creating more favorable living conditions. Though several towns in Europe and the United States were founded under Owen's guidance, Hunt became dissatisfied with the way the British communities were managed. In his *Report* Hunt reasons that American settlements would be better able to put into practice the Owenite philosophy because families could be supported much more cheaply there than in Great Britain. Hunt led a party of followers to establish Equality, Wisconsin. This community, like so many before it, soon disbanded. The unremitting demands of the frontier again dissolved the bond linking its members.

EARLY AMERICAN ART AND BOOK ILLUSTRATION

Despite the Revolutionary War, America did not immediately cast off the rich cultural heritage it shared with Great Britain. Though literary nationalists might call for independence, their efforts were countered by many Americans who were content with the inherited Anglo-American tradition in the arts. Philadelphians and Bostonians decorated their walls with Hogarth prints. Their brick houses were based

on designs in English pattern books. The works of Goldsmith and his contemporaries filled the shelves of their libraries. Even well into the nineteenth century, as indicated by a recently acquired Edgar Jenkins auction catalog, the *Catalogue of Superior and Valuable Oil Paintings* (New York, 1845), many wealthy Americans preferred the work of minor foreign painters, ignoring native talent and genius. English style and taste influenced even folk arts, though to a lesser

degree. At the end of the eighteenth century British silhouettists busily cut images of family and friends. The fashion soon spread to America, as silhouettists set themselves up in small towns along the Eastern Seaboard. One of them, Moses Chapman, traveled along the back roads in Essex County, Massachusetts, posting at stops the broadside *Correct Profile Likenesses* (ca. 1800), new to the collections, which offered profile portraits of "Ladies and Gentlemen" for twenty-five cents.

The first tentative steps toward cultural independence resulted less from theories of artistic nationalism than from the practical necessities of making a living. More than one American artist of the period supported his true artistic interests by offering instruction in drawing to young ladies. American publishers responded by providing such volumes as one lately added, the third edition of *Elements of Drawing* (Boston 1818), compiled by the Boston portraitist Henry Williams, whose book supplies hand-painted samples of coloring and examples of anatomical and landscape drawings. Even more stimulating to the native tradition was the growth of formal organizations whose mission was to encourage good work in painting, sculpture, architecture, and engraving. The division has added the first *Charter, By-Laws, and Standing Resolutions* (Philadelphia, 1813) of the oldest such American society still in existence, the Pennsylvania Academy of the Fine Arts. President George Clymer and members of the distinguished board, among them Moses Levy, William Rush, and Charles Willson Peale, made a case in this pamphlet for the practical benefits of the arts. The *Charter* links the political and artistic destinies of the nation and argues that organizations like the academy are in "the manifest interest of Free Governments."

The increased maturity of the artistic profession stemmed ultimately from the fertile imaginations and ambitions of postrevolutionary artisans trying to earn a livelihood. There were few domestic printmakers before the Revolutionary War, but after the Treaty of Paris publishers found a ready market for simple, popular book illustrations. Important work of two of the country's first professional illustrators is represented by two recent acquisitions, Thomas Dilworth's *The Schoolmaster's Assistant* (New York, 1792), containing one of Alexander

Anderson's earliest illustrations, and an apparently unrecorded folio broadside (two large sheets pasted to form a single sheet) of David S. Rowland's chronology of religious history, *An Epitome of Ecclesiastical History*, containing an engraving by Amos Doolittle executed in New Haven in 1806.

And yet the quest for a national expression in book illustration was not to follow the path carved by professionals like Anderson, whose wood-engraved vignettes were modeled on the small white-line scenes of Thomas Bewick. It was the inspiration of vigorous American subjects, rather than the execution of virtuoso technique, which produced the most noteworthy illustrated books. The wide expanse of the landscape, distinctive urban views, exotic Indians, and curious species of flora and fauna produced a colorful, direct, and sometimes playful approach to illustration, the results of which can be seen to good advantage in American color-plate books produced between 1800 and 1860. The color plates in these volumes were made by hand painting illustrations made from etched or engraved plates or lithographic stones. Expensive to produce, these books typically treated subjects that demanded both the accurate eye of the scientist and the appreciative brush of the artist. The division houses almost all of the high spots of early American color-plate illustration, including William G. Wall's influential *The Hudson River Port Folio* (New York, 1828?), William Birch's *The City of Philadelphia* (Springland Cot, Pa., 1800), the bold *History of the Indian Tribes of North America* (Philadelphia, 1836-44) by Thomas McKenney and James Hall, the delicate work of Thomas Say in *American Entomology* (Philadelphia, 1824-28), and *American Conchology* (New Harmony, Indiana, 1830-[38?]), and the incomparable *The Birds of America* (London, 1827-38) of John J. Audubon.

To this representation of color-plate books the division has added a particularly important example, John Edwards Holbrook's *Ichthyology of South Carolina* (Charleston, S.C., 1855), among the most eagerly sought and beautiful Southern natural history books. Though best known for his work on reptiles, Holbrook made significant contributions to other areas of American science. He produced this work after receiving a medical degree at the University of Pennsylvania, in the course of its preparation traveling

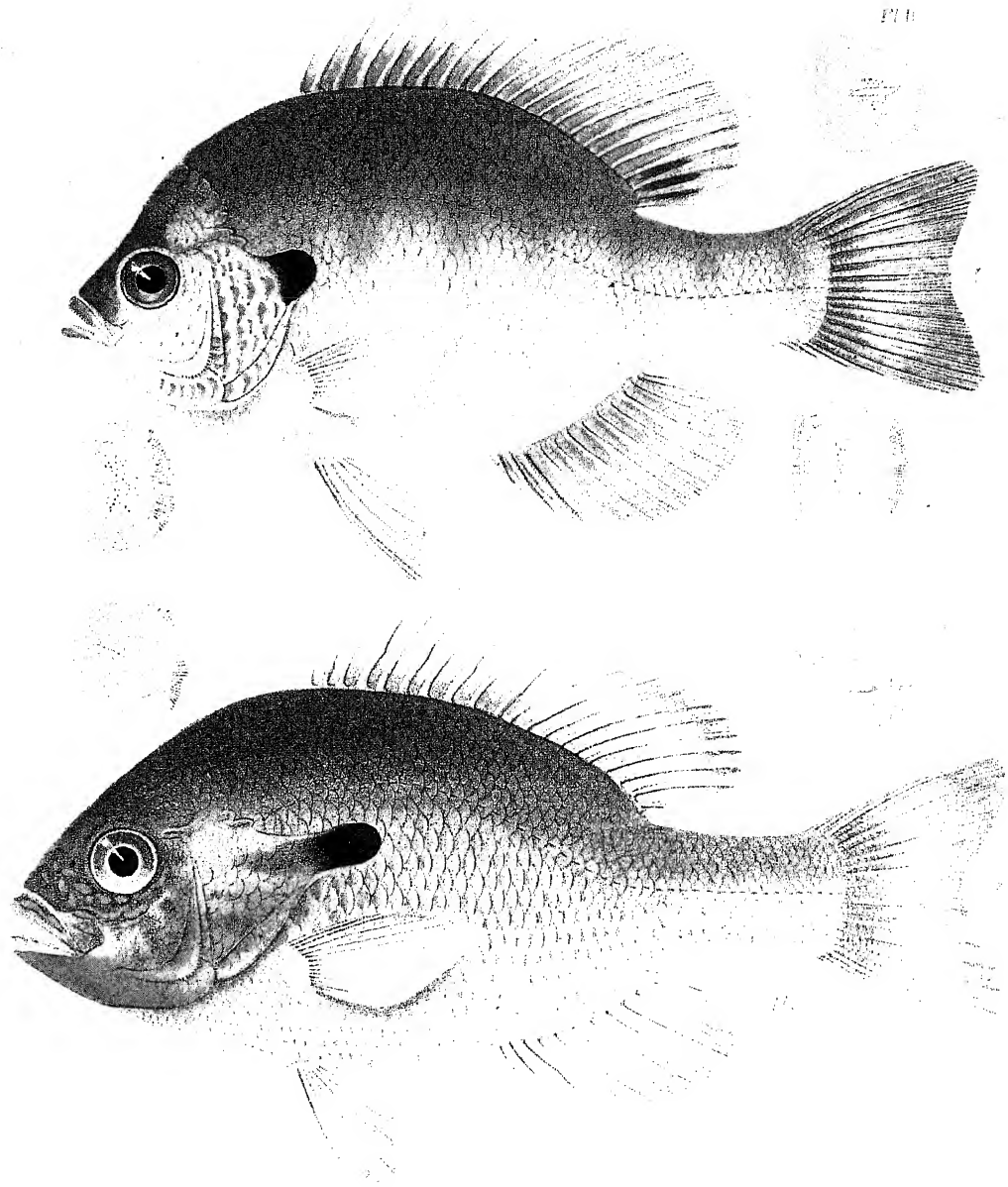


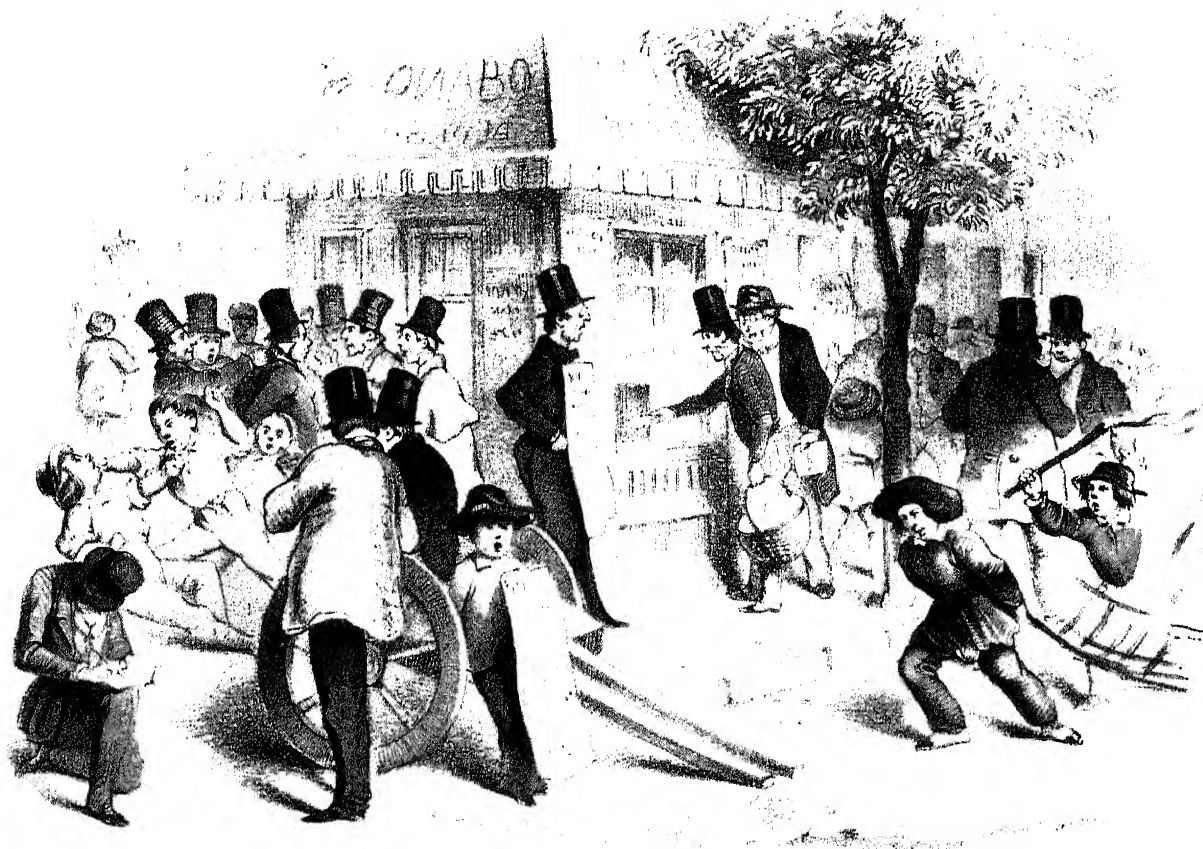
Figure 6. Sunfish (Lepomis microlophus).

The *Pomotis incisor*, one of the many species of southern fish depicted in John Edwards Holbrook's magnificent color-plate book *Ichthyology of South Carolina*.

throughout Europe to become acquainted with prominent zoologists. He eventually settled in Charleston, where he began the scientific observations which produced another celebrated color-plate book already in the collection, *North American Herpetology* (Philadelphia, 1836-40). After completing the book, Holbrook intended to embark on a study of all Southern fishes, but the tremendous amount of work involved in identifying and drawing the many species, the time-consuming job of painting the plates to the highest standards, and the tragedy of the destruction of almost the entire edition in a Philadelphia warehouse fire prevented him from extending his research beyond the confines of the waters of his adopted state.

The world's fascination with the American Indians made them one of the most popular subjects for illustrated books. The division substantially improved its collections in this field by adding a unique quarto edition of James Otto Lewis's *The North American Aboriginal Port-Folio* (New York, 1838) and also a group of material pertaining to George Catlin. Lewis issued the original edition of *The Aboriginal Port-Folio*, containing hand-colored lithographs, in 1835, basing the illustrations on sketches he made during journeys to Indian councils during the 1830s. The division already houses four copies of this folio edition, all of them variants. Our acquisition is a projected 1838 edition used by salesmen to gather subscriptions for a proposed small-

A lively election scene by an unknown artist in *Pittoresque Scenes of American Life*, published in Philadelphia about 1855.



Election.

Scene am Wahltag.

format edition of *The Aboriginal Port-Folio*. The effort must have been unsuccessful since no copy of a published edition is known.

During his extensive travels among the Indian tribes from North Dakota to Texas in the years 1830 to 1836, Catlin sketched their culture and customs before they were altered by the American westward movement. The Library holds both the New York 1845 and London 1844 editions of Catlin's *North American Indian Portfolio* and most of his other writings as well. These resources combined with the National Museum of American Art's strengths in Catlin's original paintings make Washington an important research center for the artist's work. Recent significant additions to this important group include the author's proofs of volume two of *Letters and Notes on the Manners, Customs, and Condition of the North American Indians* (London, 1841), annotated by Catlin and his friend William Shippard; a broadside advertising an exhibition of his paintings, *Catlin's Indian Cartoons*; and *Nord-Amerikas Indianer* (Stockholm, 1848). The last is a very rare Swedish edition of

Catlin's *Letters and Notes* that is not found in the standard American bibliographies. Unlike other editions of *Letters and Notes* it contains small-format illustrations taken from *North American Indian Portfolio*.

As a result of technological developments like photography and chromolithography, the use of hand-colored illustrations in recording scientific observations diminished after 1850. The middle of the nineteenth century saw the rise of gift books containing poorly colored scenes that satisfied Victorian sensibility. Though most books with colored illustrations from those years have limited importance, there are exceptions, such as George Wilkins Kendall's *The War between the United States and Mexico* (New York, 1851), which has brilliant coloring. Another little-known book useful for the study of the period is the recently acquired *Pittoresque Scenes of American Life* (Philadelphia: John Weik, [1855?]). Its lithographs by an unknown artist depict musicians, porters, fishmongers, draymen, oyster vendors, and other street characters typical of the large cities of the period.

HOUSE COMMITTEE ON UN-AMERICAN ACTIVITIES PAMPHLETS

In 1941 Henry Luce, publisher of *Time* and *Life*, spoke of the beginning of an "American Century" in which we would "exert upon the world the full impact of our influence for such purposes as we see fit and by such means as we see fit." Despite Luce's confident pronouncement and despite the fact that America emerged victorious from World War II with her borders unviolated by the enemy and with an unmatched industrial plant, the nation in the late 1940s entered into a bout of self-doubt and redefinition, and a far-flung and sometimes acrimonious debate about what it was to be an American. For the first time since the American Revolution, the search for a national identity was largely focused on distinguishing the United States from a foreign power—the Soviet Union. One of the focal points in the debate was the House Committee on Un-American Activities (HUAC), renamed the House Internal Security Committee in 1969 and abolished in 1975.

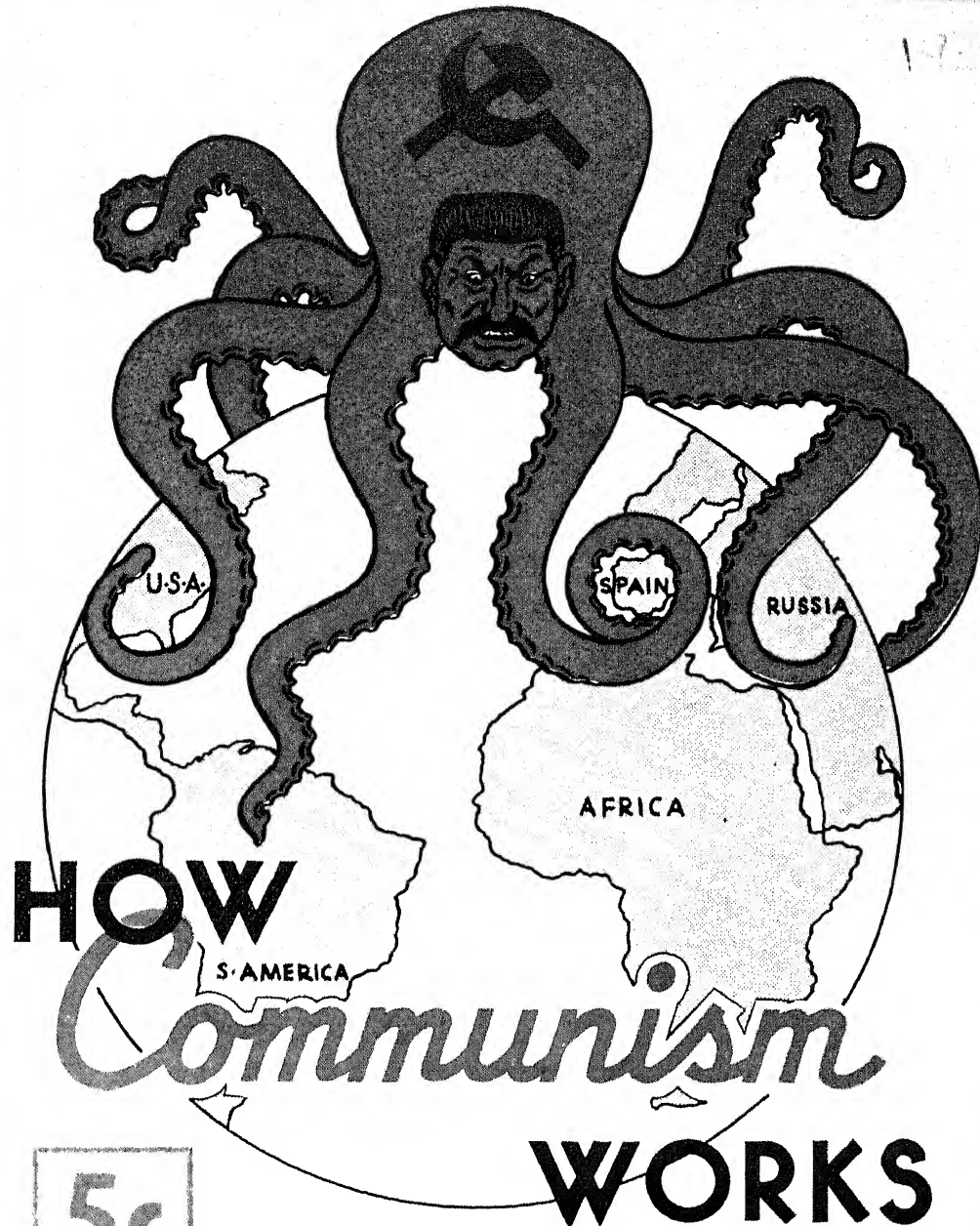
At the height of its activities, in the years 1945-55, HUAC was as controversial as any con-

gressional committee in our history. Depending on one's point of view, HUAC either responsibly alerted the country to a terribly destructive menace or whipped up a spirit of paranoia that threatened freedom of expression and individual liberty. The committee launched the career of Richard Nixon, reported out the Internal Securities Act to the House, directed the attention of the nation to Whittaker Chambers's charges against Alger Hiss, and staged the hearings regarding Communist infiltration of the motion picture industry, in so doing trying, in the words of Max Lerner, "to track down the footprints of Karl Marx in movieland."

After the abolition of the committee, the National Archives and Records Administration took custody of its manuscripts and papers.

The cover of an anticommunist pamphlet from the files of the House Committee on Un-American Activities, abolished in 1975. The pamphlets gathered by the committee were recently transferred to the custody of the Rare Book and Special Collections Division.

Pam./ HOW COMMUNISM WORKS
by Catholic Library Service



KEEP THIS PAMPHLET MOVING!

Some four thousand pamphlets gathered by the committee for its research and investigation have recently made their way to the Rare Book and Special Collections Division. Many of the pamphlets print the work of prominent American, British, and Russian Communists like Earl Browder, William Z. Foster, Eugene Dennis, James W. Ford, Leon Trotsky, and Lenin. The range of the pamphlets is indicated by such titles as *Communism in Hawaii*, *Communism in British Columbia*, the Asian People's Anti-Communist League's *Communist Menace in Asia*, Adolf Ehrst's *Communism in Germany!*, the Senate Minority Policy Committee's *Communism in Government*, Jeremiah Stokes's *Communists' Plot to Purge American Patriots from Congress*, Hays

Jones's *Seamen and Longshoremen under the Red Flag*, Verne Paul Kaub's *Communist-Socialist Propaganda in American Schools*, James W. Ford's *The Communist Struggle for Negro Liberation*, W. Cleon Skousen's *The Communist Attack on U.S. Police*, Alexander Bittelman's *Should Jews Unite?*, and Louis Harap and L. D. Reddick's *Should Negroes and Jews Unite?*. The HUAC pamphlets join the Radical Pamphlet and Anarchism Collections described in the division's acquisitions reports for 1980 and 1981-82. Scholars outside the Library will in the course of time be able to gain access to many of the pamphlets through the Chadwyck-Healey microfiche publication *Radical Pamphlets in American Collections*.

GENERAL AMERICANA

Not all the division's Americana acquisitions lend themselves to convenient categorization. Books to be considered here range in date from *A Brief Narration of the Practices of the Churches in New-England* (London, 1645), Thomas Weld's defense of Massachusetts Bay's treatment of the rebellious Roger Williams, to the broadside *Proclamation to the People of the Philippine Island* (Manila, 1899), announcing the formation of a Civil Commission on Philippine Affairs, a highwater mark of American expansionism. Subjects range equally widely, from the early American instructional book for children, *Amusement Hall* by "A Lady" (Elizabeth-Town, [N.J.], 1797), through George T. Wickes's *Reports of Preliminary Surveys for the Union Pacific Railway* (Cincinnati, 1866), to one of the few known copies of the Haymarket Square broadside that contains the suppressed and ominous sentence, "Workingmen arm yourselves and appear in full force!"

Our definition of Americana has included books of American interest published in Mexico, among them Rafael Gonzalez's *Nota estadística remitida por el Gobierno Supremo del estado de Coahuila y Tejas* (Mexico, 1826), which sets forth ambitious plans to attract American immigrants to this Mexican state, and *Dictamen de la Comision Encargada de los Negocios de Tejas* (Mexico, 1837), a governmental commission's demand that Santa Anna give an account of his

promises to Texas and Washington after losing the battle of San Jacinto. Two further additions to the collections are infrequently offered for sale. Peter Williamson's *Some Considerations on the Present State of Affairs* (York, [England], 1758) is the author's attempt to capitalize on the popularity of his classic book on the French and Indian War, *French and Indian Cruelty Exemplified*. In *The Life of James Aitken* (Winton, [1777]) Aitken describes the plot to set fire to the British docks at Portsmouth during the Revolutionary War. A further acquisition, the second edition of Ethan Allen's deistic tract *Reason, the Only Oracle of Man* (New York, 1836) can stand for the many books that are visually unprepossessing but have more than ordinary research potential. The second edition has a new preface giving details of the alleged suppression of the 1784 first edition.

The division houses a substantial broadside collection described in the four-volume *Catalog of Broad-sides in the Rare Book Division* (Boston: G. K. Hall, 1972). Two broadside acquisitions are particularly worthy of note. The first is *No Stamped Paper to Be Had* (Philadelphia, 1765). The 1765 Stamp Act stipulating that all paper used in the colonies must have a stamp indicating payment of a tax enraged American printers and aligned most colonists against Great Britain in what was, in the phrase of historian Edmund Morgan, a "prologue to revolution." Many

printers suspended their newspapers to show their opposition to the tax. Benjamin Franklin and David Hall, publishers of the influential *Pennsylvania Gazette*, issued the defiant broadside, *No Stamped Paper to Be Had*. It was printed on unstamped paper and reported activities against the Stamp Act throughout the colonies.

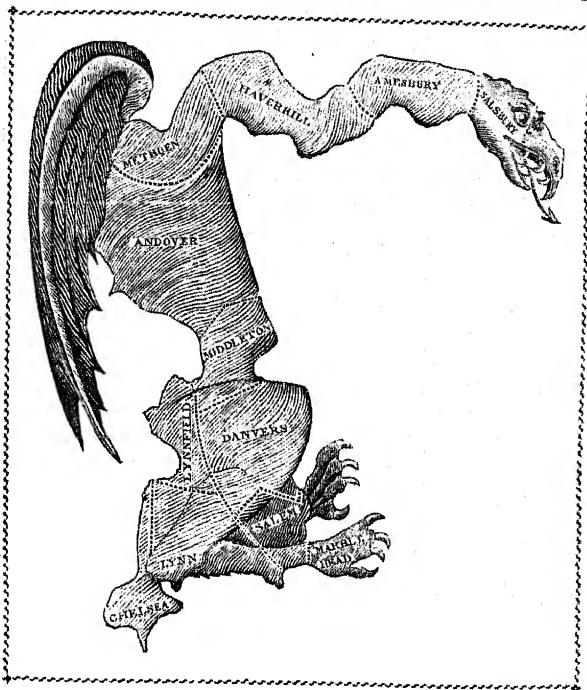
The Gerry-mander map of Essex County, Massachusetts, is one of the most famous images in American political history. The Library's second broadside acquisition is the rare first separate printing of the map, *The Gerry-mander. A New Species of Monster, Which Appeared in Essex South District in Jan. 1812* (Salem, Mass., 1812). In 1812 the Jeffersonian Republicans, with the support of Gov. Elbridge Gerry, forced through the Massachusetts legislature a bill rearranging county lines, an action that gave them an advantage in the upcoming state senatorial elections. To dramatize the pernicious effect this strategy would have on the electoral process and to caricature Gerry, Federalist polemicists created the Gerry-mander, resembling a salamander, from a map of Essex County. As a result of the furor over this attempt to tamper with geographical boundaries for partisan purposes, the word *gerrymander* has come to describe any arbitrary redistricting for political purposes.

The importance of some books new to the collections is as self-evident as the Colonial Church and School Society's *Mission to the Fugitive Slaves in Canada* (London, 1859), which has as its frontispiece an albumen photograph of former slave children who reached Montreal and an accompanying text giving biographies and details of their escape through the underground railroad. The significance of other acquisitions is not initially so clear. Philip Miller's *The Gardener's Kalendar* (London, 1754) may seem an odd choice for an Americana section until we learn that at least one American gardener, Thomas Jefferson, consulted it frequently.

The Gerry-mander. A New Species of Monster satirizes the redistricting of Essex County in 1812 to benefit Gov. Elbridge Gerry's party in the Massachusetts state elections.

THE GERRY-MANDER.

A new species of *Monster*, which appeared in *Essex South District* in Jan. 1812.



"O generation of Vipers! who hath warned you of the wrath to come?"

THE horrid Monster of which this drawing is a correct representation, appeared in the County of Essex, during the last session of the Legislature. Various and manifold have been the speculations and conjectures, among learned naturalists respecting the genus and origin of this astonishing production. Some believe it to be the real Devil, a creature which had been supposed to exist only in the poet's imagination. Others pronounce it the *Serpens Monoccephalus* of Phay, or single-headed Hydra, a terrible animal of pagan extraction. Many are of opinion that it is the Griffin or Hippogriff of romance, which flourished in the dark ages, and has come hither to assist the knight of the round table in restoring that gloomy period of ignorance, fiction and imposture. Some think it the great Red Dragon, or Bannan's Apollon or the *Musarum Harundum* of Virgil, and all believe it a creature of infernal origin, both from its aspect, and from the circumstance of its birth.

But the learned Doctor Watergrad who is famous for peeping under the skirts of nature, has decided that it belongs to the *Salamander* tribe, and gives many plausible reasons for this opinion. He says though the Devil himself must undoubtedly have been concerned, either directly or indirectly in the procreation of this monster, yet many powerful causes must have concurred to give it existence, amongst which must be reckoned the present combustible and venomous state of affairs. There have been, says the Doctor, many fiery exhalations of party spirit, many explosions of democratic wrath and indignation of gubernatorial vengeance within the year past, which would naturally produce an enormous degree of inflammation and acrimony in the body politic. But as the Salamander cannot be generated except in the most potent degree of heat, he thinks these malignant causes, could not alone have produced such distasteful effects. He therefore ascribes the real birth and material existence of this monster, in all its horrors, to the alarm which his Excellency the Governor and his friends experienced last season, while they were under the influence of the Dogstar and the Comet—and other animals, of which he has since been impudently delivered. This frightful apparition was occasioned by an incendiary letter threatening him with fire-brands, arrows and death. (It is pronounced to be exactly which was sent to him by some mischievous wight, probably some rogue of his own party, to try the strength of his Excellency's mail. Now his Excellency being somewhat like a tinder-horn, and his party very liable to take fire, they must of course have been thrown into a most fearful panic, extremely dangerous to persons in their situation, and calculated to produce the most disastrous effects upon their unborn progeny.

From these premises the sagacious Doctor most solemnly avers there can be no doubt that this monster is genuine Salamander, though by no means perfect in all its members; a circumstance however which goes far to prove its illegitimacy. But as this creature has been generated and brought forth under the combined auspices, he proposes that a name should be given to it, expressive of its genus, at the same time conveying as far as possible and very appropriate compliment to his Excellency the Governor, who is known to be the zealous patron and promoter of whatever is new, assuming and creative, especially of domestic growth and manufacture. For these reasons and other valuable considerations, the Doctor has decreed that this monster shall be denominated a *Gerry-mander*, a name that must exceedingly gratify the paternal bosom of our worthy Chief Magistrate, and prove so highly flattering to his solution, that the Doctor may confidently expect in return for his ingenuity and fidelity, some benefits a little more substantial than the common reward of virtue.

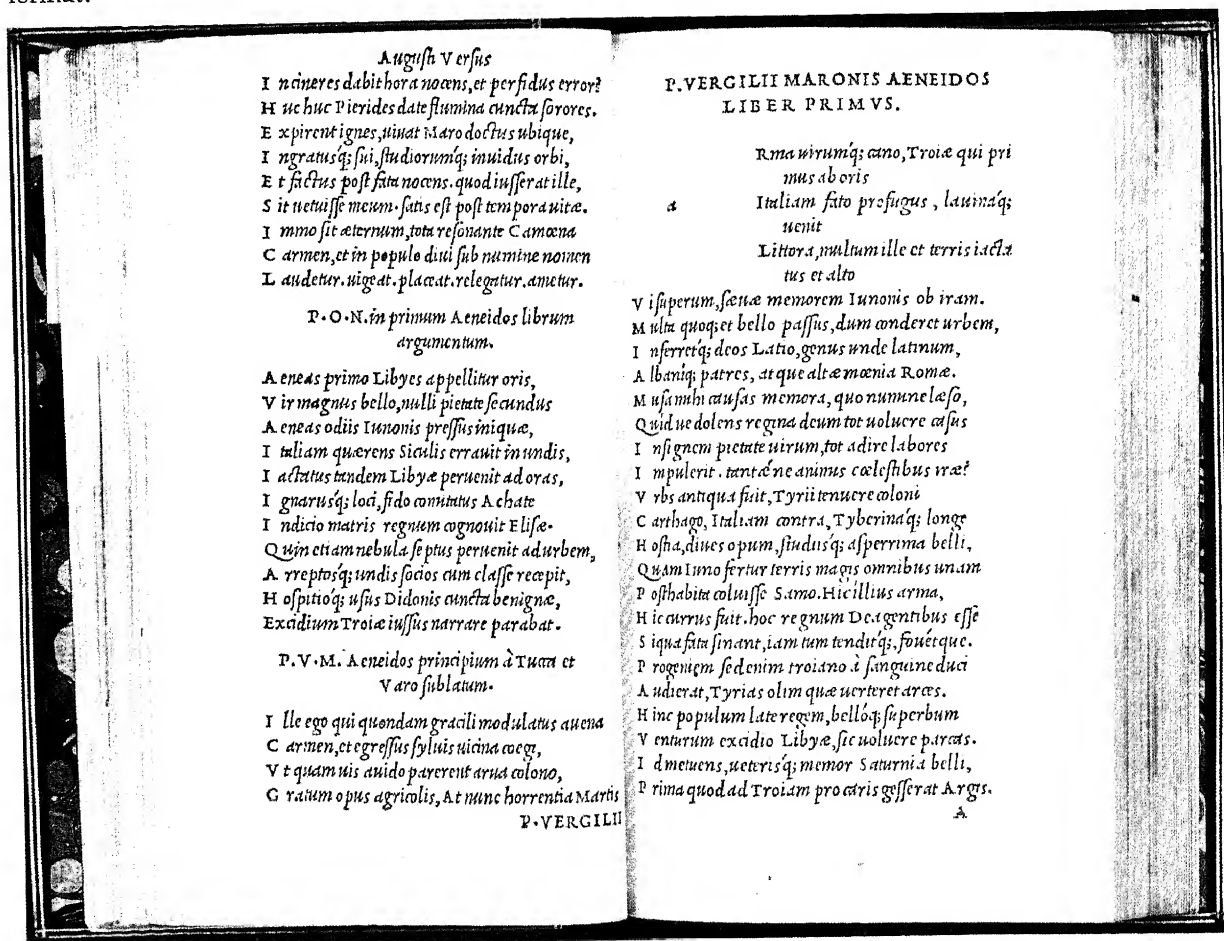
That astute naturalist Lucicostus however in the 26th section of his invaluable notes upon the Salamander, clearly shows that this word is a corruption of the Latin *Salamandra*, expressing the characteristic dislike and almost hydrophobic antipathy of that animal for sea salt: "Change (to use the words of the author) to the properties and virtues of the scale mineral, as is well known to waste fishes, in dampening the heat of that element of fire, when the scale leaves the fish's side, so that if a piece of salt, or any marine thing be placed near it, it darts at it sorely, and craves it to such a madness that it darts ineffectually throw from its mouth a venomous spittle, which darts towards and destroys all that is of worth or value that it falls upon. A farther and most manifest proof of which double hatred appears in that whereas, on and near the renowned salt mountain, so called, amidst all the marvellous and wondrous with which it is doted abounding, not one of this Lizard species hath been discovered there." We therefore propose, with the most deference to the ingenious Doctor's opinion, that the term *Gerry-mander* be substituted for *Gerry-mander*, as highly descriptive both of the singular ferocity of the monster in question, and the influence which the moon at certain periods, more especially on the approach of April, is supposed to exert over it.

A friend of ours has further suggested that there is a peculiar felicity at the present time in adapting the term *Gerry-mander*, as according to the French *Guerre*, or the Italian, *Guerro*, (war) and that it therefore possesses the double advantage of expressing the characteristic ferocity of this monster, and that magnanimous rage for war which seems to have taken such possession of our worthy Chief Magistrate and his friends. But we mention this merely as an ingenious speculation, being well convinced ourselves, notwithstanding appearances, of the truly pacific sentiments of that great man, whose mild and charitable denunciations of his political opponents have had such a wonderful effect in convincing their reason, allaying the spirit of party, and in reconciling all conflicting opinions.

Harry Carter began his Lyell Lectures in 1968 (published the next year as *A View of Early Typography up to about 1600*) with the disarmingly simple statement, "Type is something that you can pick up and hold in your hand." When we look at a book we often lose sight of the fact that this product—made by impressing paper with metal types under pressure from a machine—is not an abstraction like the ideas it contains. Books are three-dimensional objects that look the way they do for specific reasons—sometimes aesthetic but often mechanical. The history of books must be concerned with the histories of the technologies that contribute to bookmaking.

Opening page of the *Aeneid* from Aldus Manutius's printing of Virgil's *Opera* (1501), the first use of italic type and the first classic printed in a small format.

Though the books themselves supply much evidence relating to how they were put together, other sources are essential: trial pages, drawings, proofs, specimens, correspondence, trade catalogs, and tools. The Library of Congress collections relating to development of type and the progress of the typefounding industry are substantial, and some recent additions to the collections build on that strength. The great monument in the history of typography is, of course, the Gutenberg Bible. Gutenberg's invention of a punch-matrix-mould combination made it possible to cast an unlimited number of identical pieces of type. The Library's Gutenberg Bible and its early Mainz imprints in the Lessing J. Rosenwald Collection are foundation stones for the study of early typography. The fifteenth-century book collection as a whole enables the student of type to trace the develop-



ment of black letter and roman type. Now, through a particularly noteworthy acquisition, the Library of Congress has a copy of the first book printed in italic types—Aldus Manutius's printing of Virgil's *Opera* (Venice, 1501). The story behind the printing of the Aldine Virgil helps us understand the impact of those small pieces of lead called type.

Throughout the fifteenth century, classical texts were printed only in large formats, quarto or folio. Small formats were reserved for religious texts, mainly prayer books and good-advice books. In 1501 Aldus Manutius, the most famous of the many sixteenth-century scholar-printers, launched a publishing program to bring classical texts in small formats to the reading public. Stating that he wished to make "portable books in the nature of manuals," Aldus set out to produce a series of affordable books that could become the personal possessions of studious readers. To make these small-format classical texts acceptable to the public, Aldus introduced a new typeface for his series. He commissioned Francesco Griffo to cut a type resembling the quick and informal sloped humanist script used by the Italian scholars who would make up his market. Griffo's type was elegant, beautiful, and entirely acceptable to these readers. This new departure was important to the series, for Aldus wanted his pocket editions to lend themselves to everyday reading and not be associated with the large, elaborate editions of the classical authors. He chose the works of Virgil as his first text to appear in the small format and in the new type. This book became the first showing of the letterform known today as "italic." The combination of small format and a typeface geared to a particular readership led to a revolution in publishing. Inexpensive, portable books were born. Series such as Everyman's Library and the modern paperback trace their lineage back to Aldus's printing of the 1501 edition of Virgil.

If the importance of an idea can be judged by the number of its imitators, Aldus's italic type was clearly recognized as being of great significance. By 1502 printers in Lyons were printing counterfeit Aldine editions using nearly exact recuttings of the Aldine italic. In 1503 the Giunta family in Florence had italic types cast and imitated the Aldine small-format classics. The Rare Book and Special Collections Division

can now also illustrate this aspect of this publishing phenomenon with a recently acquired copy of Gaius Valerius Flaccus's *Argonauticon* (Florence: Philippi [de Giunta] 1503).

In the early years of printing, types were cut and cast specifically for individual printers. Itinerant typefounders would travel from shop to shop casting type from the printers' matrices. This practice was the norm through the middle of the sixteenth century, until typefounding finally became established as a separate profession and printers no longer had to have punches cut and matrices struck. These tasks became the responsibility of the typefounder. Printers simply bought cast type. This industrialization was inevitable as printing expanded and flourished; however, printing types lost their individuality as printers had to choose from existing types and typefounders cast types that had a wide appeal and proven salability. Eventually typefounders prepared printed specimen sheets which both displayed styles of types available and showed printers how a typeface would look when a section of text was set in it.

The earliest extant typefounders' specimen, a broadside, appeared in 1592. Specimens have been enormously helpful to bibliographers and printing historians who have used them to date books, identify printers, and generally add to the printing history of a physical volume. The Library of Congress, with its great interest in documenting the progress of the book, has routinely collected type specimen books. Very early single-sheet specimens are lacking, but for the specimens of the eighteenth, nineteenth, and twentieth centuries the Library's holdings are fully representative. Three major additions to these materials have recently been made.

A typefounders' specimen put out by the firm of Fry and Steele (London, 1794) constitutes an important addition to holdings of English examples. The variety of types available is quite striking and gives some indication of how far the typefounders' craft had advanced. English firms such as Fry and Steele and several Dutch typefounders successfully sold their types to North American printers, who, throughout the seventeenth and eighteenth centuries, had to import most of their type from Europe. Two immigrants from Scotland, Archibald Binny and James Ronaldson, were the first Americans to set up a typefoundry that could produce types

of the quantity and quality that American printers demanded. Within ten years of establishing their foundry in Philadelphia in 1796, Binny and Ronaldson employed over thirty men and boys and supplied type to many American printing firms. In 1809 Binny and Ronaldson put out a small pamphlet displaying the metal ornaments available from their foundry. In 1812 they issued the first American typefounders' specimen book, a book that eluded the Library for years but has now been acquired. Its variety and high quality demonstrate the solid place the business had attained among American printers. Most of the type designs show strong European influences. In their preface, addressed "To the Printers of the United States," Binny and Ronaldson state that because of the patronage of American printers they have been able "to extend and improve their establishment on a grand scale, of which this specimen exhibits a proof."

Of all the trades allied to printing perhaps the most secretive was typefounding. The formula for mixing the type metal—a combination of lead, antimony, and tin—was held in strict confidence. Over the centuries various attempts were made to develop better and cheaper materials for producing type. Large letters were es-

A Binny and Ronaldson roman typeface from the first American typefounder's specimen book (1812).

Display letters from Wells and Webb's *Specimens of Wood Type* (1854).

pecially problematic since they were incredibly heavy and difficult to work with as well as being quite expensive. Wood was an obvious substitute material but often wore down quickly and could not be easily mass-produced. An American, Darius Wells, invented a routing machine that could mass-produce wood type. He issued his first catalog showing specimens of his wood type in 1828, and jobbing and newspaper printers immediately recognized the usefulness of these types. Routed on the endgrain of wood, these letters were long-wearing and cheaper and more manageable than metal types. They could be made in very large sizes and were often cut in spectacularly ornate and striking designs. Broad-sides, posters, and advertisements of all sizes were natural media for these letters. The bold and sometimes wild attention-getting printing that became so much a part of nineteenth-century America was made possible by the widespread use of these wood letters. In 1854 Wells and his partner, Ebenezer Webb, produced the firm's largest specimen book, a copy of which the division has recently acquired. It represents a cumulation of the splendid types made available for over a quarter of a century to

AMERICAN CANON ROMAN.

**Quousque tandem abu-
tere, Catilina, patientia
nostra? quamdiu nos e-
ABCDEFGHIJKLMN
1234567890**

FOUR LINES PICA EXTENDED ANTIQUE TUSCAN.

CHARGE

SIX LINES PICA EXTENDED ANTIQUE TUSCAN

SIDE

SIX LINES PICA GOTHIC CONDENSED TUSCAN.

REMARKABLE!

EIGHT LINES PICA GOTHIC CONDENSED TUSCAN.

RIVER BANK

TEN LINES PICA GOTHIC CONDENSED TUSCAN.

MONSTER

WILLS & WELP.

NEW YORK.

American printers by an indigenous American industry.

The pursuit of better materials, faster processes, and reduced physical exertion led typographers and printers to consider alternatives to hand setting type letter-by-letter. Early Oriental printing and block books had not had this problem since the text was cut in relief on a wooden block, but movable type was clearly superior to this very labor-intensive method of producing a printing block. What was needed was a combination of the two: a solid block of characters that could be stored to be printed off when needed, thus allowing the reuse of the type and saving wear and tear on it, and a technique for setting the block by using single characters. This was an attractive idea since type was the most expensive part of the printer's equipment.

Experiments with plate-making were carried out at the beginning of the eighteenth century. Johann Müller, a German minister living in the Netherlands, seems to have been the first to do more than experiment. Between 1701 and 1718 he printed several substantial books from metal plates that had been cast from forms of individual metal letters. The procedure became known as stereotyping. The Rare Book and Special Collections Division has added two works stereotyped and printed by Müller, both from 1709: *Novum Domini Nostri Jesu Christi Testamentum Syriacum* and Carolus Schaff's *Lexicon Syriacum concordantiale, omnes Novi Testamenti Syriaci voces*. Stereotyping required fairly sophisticated equipment and considerable skill in making a solid metal printing plate from a form of set type. The procedure was very time-consuming and expensive at first. Stereotyping must have been cost effective only with editions of more than just a few thousand copies, yet eighteenth-century printers seldom printed more than this because of the limitations of handpresses. Indeed, it is hard to imagine that there was a market for tens of thousands of Syriac texts.

A few years later William Ged of Edinburgh began casting stereotype plates from plaster moulds, a breakthrough which made the stereotyping process practical and inexpensive. British typefounders and compositors were extremely reluctant to adopt a new technology that might jeopardize their jobs and, consequently, Ged's

invention dropped from sight and was "re-invented" only in the 1780s.

Stereotyping was one method for reducing typefounding and composition costs, but there were other attempts as well—not all successful. The Rare Book and Special Collections Division has acquired an example of a printing technique which, though it headed down a blind alley, has a place in printing history because of its association with a printer who became well-known for another reason. In mid-life a British businessman named John Walter bought the invention of one Henry Johnson. Walter had been successful on the coal exchange but, as a member of Lloyd's, he lost everything during the American War of Independence. The invention that he was able to buy from Johnson was called logography—the use of types adhered together on a single body for prefixes, suffixes, and certain syllables and words. Great monetary savings were supposed to result from the time saved in composition. Walter opened his so-called Logographic Press in 1784. One of his early books was Charles James's *Petrarch to Laura, a Poetical Epistle* (1786), which the Library has acquired. Walter, ever the businessman, recognized the need to advertise and began a daily newspaper called *The Daily Universal Register* to demonstrate his printing process and to call attention to his books. On January 1, 1788, the newspaper was renamed *The Times, or Daily Universal Register*, though still described as "printed logographically." Walter abandoned logotypes in 1792, but for nearly two hundred years the paper he founded, the *London Times*, has stood for the power and the freedom of the printed word—given form through small pieces of lead "that you can pick up and hold in your hand."

A title page, colophon, and binding from the Officina Bodoni sample book.

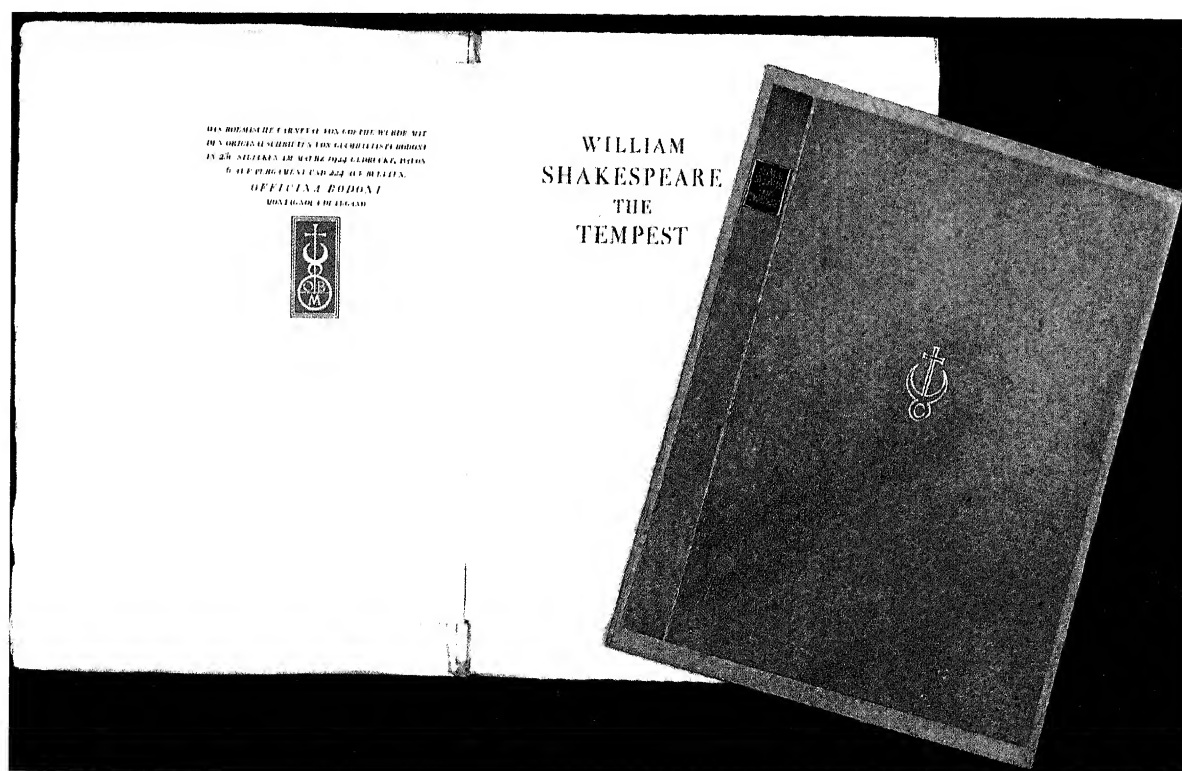
FINE PRINTING

Previous reports in this acquisitions series have described the rationale for collecting fine printing at the Library of Congress and some of the representative pieces that have been added. Researchers working on a printer or style of typography come to the Library hoping that they will be able to see long and fairly complete runs of particular presses. Though this is not an unreasonable expectation, the Library in the past could only infrequently satisfy such requests. Over the last decade a major effort has been made to build comprehensive holdings of the output of certain important presses. Hundreds of examples of fine printing were acquired during the period under review. Acquisitions of the work of five presses will be considered in this section.

Giovanni Mardersteig, one of the greatest printers of the twentieth century, died in 1977. Shortly afterward, the Rare Book and Special Collections Division mounted a small exhibition showing the work of this remarkable man, whose books show clearly how great an impact

a single individual can have on book production. Working by hand with the aid of an excellent eye and exquisite taste, Mardersteig produced nearly two hundred books, virtually all of which are masterpieces of the printing art.

Hans (later Giovanni) Mardersteig was born in Weimar, Germany, in 1892. His father encouraged him to study law, but in 1916 tuberculosis sent him to Switzerland. There he helped arrange a major exhibit of German expressionist art. When he returned to Germany he became involved with publishing, never returning to the law. In 1922 Mardersteig established a handpress operation in Montagnola, in the Italian section of Switzerland. Through various Italian connections he was given permission to use types cast from the original matrices of the celebrated late eighteenth-century printer, Giambattista Bodoni. Mardersteig's appreciation of Bodoni's skills and his gratitude for the use of the types are reflected in the name he chose for his press—Officina Bodoni. Mardersteig printed twenty-two books in Montagnola between 1922



and 1927. The Rare Book and Special Collections Division has held a copy of the second book from the press, Michel Angelo Buonarroti's *Poesie* (1923), for several years and now has been fortunate to add the press's third publication, Goethe's *Marienbader Elegie* (1923). This sixteen-page book, printed in Bodoni's Catania type, was limited to 155 copies.

In 1926 Mardersteig entered a competition announced by the Italian government to find a designer and printer for the official edition of the complete works of Gabriele d'Annunzio. To the chagrin of his Italian colleagues, Mardersteig won the competition. He moved his printing operation to Verona in 1927. At about this same time he prepared a sample book showing various pages that he had designed and printed along with several binding samples. The book clearly is an attempt by Mardersteig to bring together the pieces he considered the best of his early work. The sample book may have been used as part of the d'Annunzio competition. The Library of Congress now has this sample book, which is a major addition to its collection of Officina Bodoni imprints. We know of no other copy of this sample book or of another compilation by Mardersteig like it.

Other Officina Bodoni imprints added recently range from its ninth publication, Ugo Foscolo's *Dei sepolcri* (1924), to the second-to-the-last production, Musaeus's *Ero e Leandro* (1977). Though the collection is not yet complete, it shows the entire range of Mardersteig's work: his exploration of early printing history, his re-creation of early illustrations, and his designs for typefaces which demonstrate his feel for the best of the past and of the present in letterforms. Mardersteig himself explained his work as the realization of an ideal—producing books “that take their place worthily in the great heritage of which we are the stewards.”

While Mardersteig was producing books with a decidedly European flavor, a printer in New England was printing a small body of highly individualistic work. This printer, Leonard Baskin, and his Gehenna Press have also been a focus of the Rare Book and Special Collections Division's Fine Printing Collection. Baskin is a noted American sculptor, printmaker, and wood engraver. As an undergraduate at Yale University, he dabbled in printing. After military duty in Europe during World War II he moved to

Worcester, Massachusetts, where in 1951 he printed a small portfolio entitled *A Little Book of Natural History*. It was the first of his truly private press publications and shows elements that would become the hallmarks of Gehenna Press publications: exquisitely set and printed type; remarkable paper; and Baskin's own engravings on linoleum and on wood. The Rare Book and Special Collections Division has recently acquired this early, successful Baskin effort as well as his 1953 printing of John Skelton's *A Poem Called the Tunning of Elynour Rummyng, the Famous Ale-Wife of England*. The division's holdings of Baskin's printing demonstrate the advantages of collecting a few presses comprehensively. First, Baskin's work is of high quality and has inspired a very lively group of contemporary New England printers. Second, Baskin represents the best of a trend of printmakers (and other artists) who have discovered the amazing flexibility of the book as an artistic medium. Third, Baskin's work cuts across many fields: art, natural history, literature, typography—all areas falling within the Library's collecting scope but rarely handled so scrupulously and skillfully by a single artist.

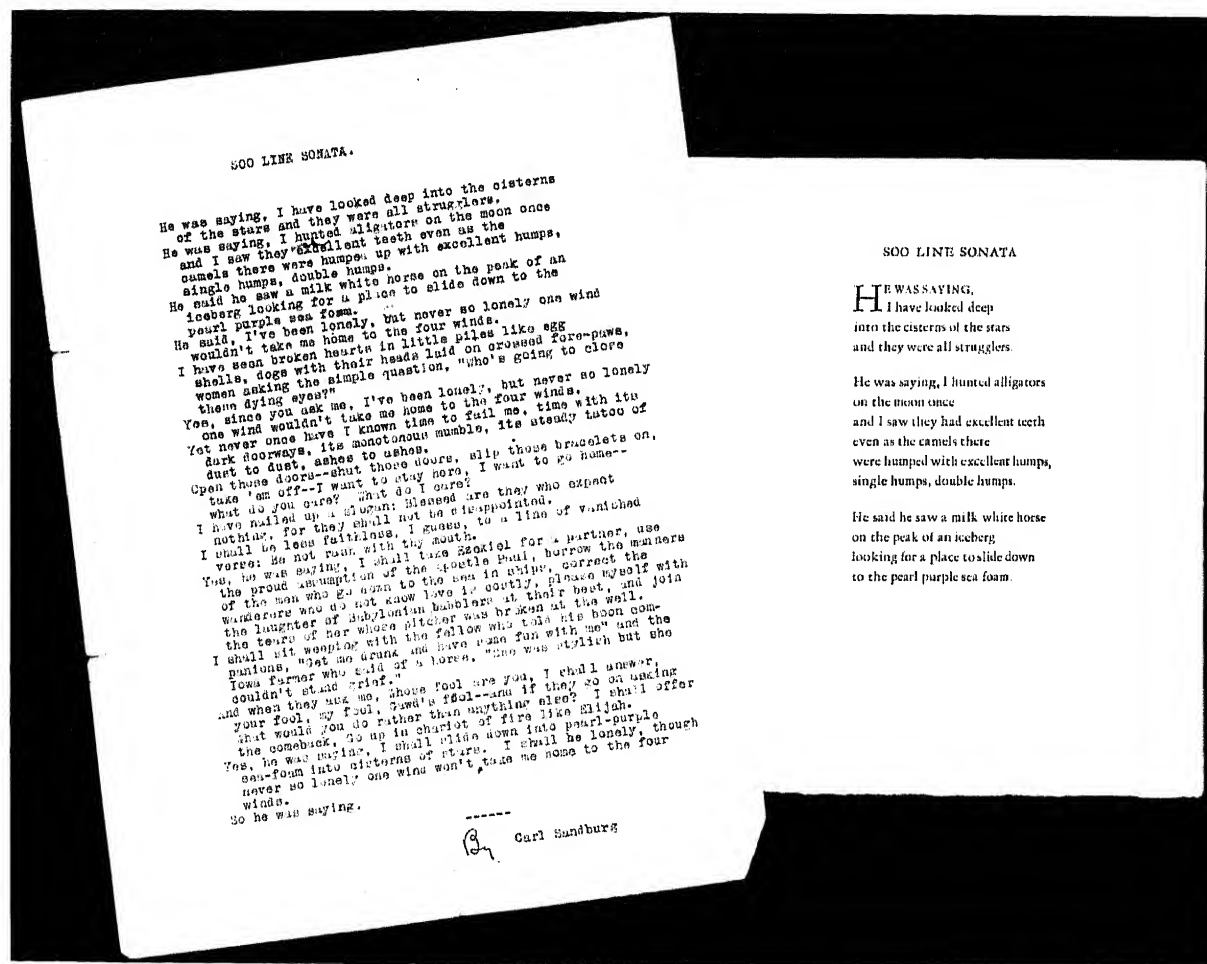
All over the United States small presses are springing up, many of them producing fine work. Through copyright deposits and offers from the presses and booksellers, a significant amount of contemporary fine printing comes to the division's collections. Few places are more active in this field than California. Edwin and Robert Grabhorn moved to San Francisco from Indianapolis in 1920. From then until Robert's death in 1973 they developed a style unquestionably their own but displaying a “San Francisco” spontaneity. The output of the press was tremendous. Not only did the Grabhorns develop a style but they developed a market—the Book Club of California, the Bohemian Club, and local libraries and museums. Their commissions eventually came from far afield, and it was one of these that made an especially noteworthy acquisition for the Library. In 1943 the Rowfant Club of Cleveland (a book collectors' society) published a work by John Steinbeck called *How Edith McGillcuddy Met R.L.S.* It was printed by the Grabhorn brothers in a very limited edition (152 copies). Because of the small number printed, the Grabhorn interest, and the large number of Steinbeck collectors, this book is

much sought after and comes on the market infrequently. Though the Library almost certainly will never be able to acquire everything printed by the Grabhorns, by seeking both the best of their work and representative "bread-and-butter" commissions we have gathered an extensive and important collection of the press's work.

The Grabhorn Press closed in 1965 and Robert joined forces with the young printer Andrew Hoyem, who had worked for about a year at the Grabhorn Press in the early 1960s. The Grabhorn/Hoyem Press brought together two generations of California printers. After Robert's death in 1973 (Edwin had died in 1968), Hoyem took over the Grabhorn Press equipment and established his own imprint, the Arion Press. As a poet and artist who became a printer, Hoyem has been able to bring a vitality to his books similar to that found in Grabhorn books and has added an appealing element of

creativity and sophistication. The Arion Press is one of the presses whose work the division acquires as it appears. The risk of such current acquisitions is that the work may not in the end live up to expectations, but with Hoyem's printing we are on firm ground. His treatment of John Ashbery's *Self-Portrait in a Convex Mirror* (1984) brought an invigorating controversy to fine printing circles. Hoyem printed the work on specially made circular sheets of paper with the lines of the poem radiating from the center like spokes on a wheel. Technically, it was a remarkable achievement; critics asked whether it was anything more than a gimmick. The work

Ward Ritchie printed his first book, Carl Sandburg's *Soo Line Sonata*, in an edition of only five copies. Shown here are the typescript used in setting the poem and the first page of the printed text. Reproduced courtesy of Frank M. Parker and Maurice C. Greenbaum, Trustees, Sandburg Family Trust.



also includes self-portraits by noted living American artists, a recording of Ashbery reading his poem, and a "binding" in the form of a film container with a convex mirror placed on top. In another recent work the Arion Press printed a new rendition of Robert Thornton's *Temple of Flora*, first published in 1799-1810. In the Arion Press edition, contemporary "flower" poems are illustrated by Jim Dine.

This brief survey of holdings of California printing should not conclude without mentioning two related lectures sponsored by the Center for the Book in the Library of Congress that took place during the period this report covers. In the first, entitled "Fine Printing: The San Francisco Tradition," James D. Hart discussed the range of printers and books that make up this tradition. The Rare Book and Special Collections Division mounted a small exhibit for this lecture and provided illustrations for its publication. It turned out that the Library had all the books the speaker wished to illustrate. Fittingly, when the Library published the lec-

ture in 1985, Andrew Hoyem was selected as the printer.

The second lecture was one presented by Ward Ritchie on "Fine Printing: The Los Angeles Tradition." Ritchie, like Mardersteig, gave up the study of law to print books. After spending 1930-31 in Paris as an apprentice to François-Louis Schmied, he returned to his hometown, Los Angeles, to set up a printing shop. His lecture for the Library included reminiscences of those early days. While Ward Ritchie was at the Library he was shown a recently acquired copy of the first work he printed—Carl Sandburg's *Soo Line Sonata* (1929). It was also the first appearance of this text. Ritchie printed just five copies. *Soo Line Sonata* takes pride of place among the Ritchie holdings, which include his recent work using the imprint Laguna Verde Imprenta. Ritchie, Mardersteig, Baskin, the Grabhorns, and Hoyem stand for the delight, the beauty, and the inspiration to be found on the printed page. Their work guarantees that the tradition of the hand-printed book will not be lost.

SIGMUND FREUD

The report in this series for 1981-82 indicated that the division's Freud Collection was so strong that we were no longer acquiring works that merited individual description. As if in response to a challenge, circumstances have combined to bring in a rich influx of Freud-associated materials: books written by him and members of his circle, some of them inscribed to him or by him, and offprints of articles published as he felt his way toward the research area for which he was fitted, in his words, "by the peculiarities and limitations of my gifts." For the student of Freud these acquisitions have something of the immediacy of fragments of an autobiography.

The first example is *Neue Vorlesungen über die Krankheiten des Nervensystems, insbesondere über Hysterie* (Leipzig und Wien: Toeplitz und Deuticke, 1886). Freud's autobiographical fragment, the *Selbstdarstellung*, explains his part in this book. Dissatisfied with the instruction offered in Vienna particularly because "in the distance shone the great name of Charcot," Freud went to Paris, where on October 20, 1885, he

passed through the doors of the Salpêtrière, the clinic for mental illnesses founded by Jean Martin Charcot. A little more than a month later Freud wrote Martha Bernays: "I come out of his (Charcot's) lectures as from out of Notre Dame with an entirely new idea of perfection. . . . Whether the seed will ever bear fruit I do not know, but I do know that no other human being has ever affected me in the same way!" To Charcot, the *Selbstdarstellung* says, Freud was just another foreign student until hearing Charcot complain of the lack of a German translator for his latest book, Freud wrote offering his services, and was accepted, and "from then on I had my fair share of everything going on in the clinic."

As Freud's ticket of entry into Charcot's circle, the *Neue Vorlesungen* marks the shift in Freud's interests under Charcot's influence

This 1886 translation into German of lectures of Jean Martin Charcot marks the shift in Sigmund Freud's interests from neurology and physiology to hysteria.

Neue Vorlesungen
über die
Krankheiten des Nervensystems

insbesondere über Hysterie.

Von
J. M. CHARCOT.

Autorisirte deutsche Ausgabe

von
DR. SIGM. FREUD,
Docent für Nervenkrankheiten an der k. k. Universität in Wien.

Mit 59 Abbildungen.

LEIPZIG UND WIEN.
TOEPLITZ & DEUTICKE.
1886.

from neurology and physiology to hysteria and then to psychopathology. In the seminal paper "On the Psychical Mechanism of Hysterical Phenomena (Preliminary Communication)" Freud and Josef Breuer describe themselves as merely having taken the next step beyond Charcot. The *Neue Vorlesungen* is also distinguished in the bibliography of Charcot because it is the first edition, since Freud's German translation was published before the French original. Freud added a preface and some notes, so that the interest of this work, his second publication in book form, goes beyond the act of translation. The *Neue Vorlesungen*—like the name given his son Martin and the portrait of Charcot in his study—is a testimonial to Freud's admiration for his teacher.

Further transfers of printed materials from the Sigmund Freud Archives collection in the Manuscript Division show Freud in the period of high ambitions and vague plans immediately before and after meeting Charcot. Most interesting are the offprints of articles written during Freud's passage from the Marine Zoology and Physiology Institutes to the Institute of Children's Diseases. These articles testify that Freud had already distinguished himself before the association with Josef Breuer and the "self-analysis" of 1897 and that far from being an abstract, head-in-the-clouds theorist he completely possessed the intellectual self-discipline of the empirical clinical investigator. Freud's insistence on identifying himself as a revolutionary in psychology rather than as a neuro-anatomist or neurologist perhaps explains his reluctance to include his "pre-psychoanalytical writings" in his *Collected Psychological Works*. According to Frank J. Sulloway's *Freud, Biologist of the Mind* (New York: Basic Books, 1979), few students have read and considered the implications of these writings for the rest of Freud's thought.

Freud's first research undertaking was reported in his second publication in article form, "Observations on the Configuration and Finer Structure of the Lobed Organs in Eels Described as Testes" (entry 9 in Alexander Grinstein's *Sigmund Freud's Writings* [New York: International Universities Press, 1977], hereinafter cited as Grinstein). For this project Freud dissected some four hundred eels to verify another worker's conjecture as to the location of the male eel's sex organ, unsuccessfully sought

since Aristotle. When Freud left the Marine Zoology Institute to enroll at the Physiology Institute, he came under the tutelage of Ernst Wilhelm Brücke, a pioneer in "physicalist physiology," the application to physiology of the methods of physics and chemistry.

Brücke so enthusiastically received "On the Spinal Ganglia and Spinal Cord of the Petromyzon" (Grinstein 34), Freud's first report for him, that he rushed it into print three months before the eel article, using Freud's own rough drawings. The import of this work and of its sequel, "On the Origin of the Posterior Nerve-Roots in the Spinal Cord of the *Ammocoetes*" (Grinstein 37), both part of the recent transfer to the rare book collections, is the demonstration of the evolutionary continuity of the nervous system from lower to higher life forms. These reports and the 1882 article "On the Structure of the Nerve Fibres and Nerve Cells of the River Crayfish" (Grinstein 5) show Freud as only a step away from formulation of the theory of the neuron. The offprint of the 1882 article already in our collections was inscribed by Freud to Theodor Meynert, then his director.

Siegfried Bernfeld and Ernest Jones, whose studies of Freud's early career have been consulted for this account, see the later Freud as continuing in fundamentals the work performed for Brücke. When Freud left Brücke, he had been thoroughly trained to think of the body as a machine and of the scientist as a rigorous rationalist committed only to his science. Freud's respect for Brücke's personal and professional integrity was manifested when he had Brücke's picture hung next to that of Charcot in the study at Berggasse 19. What the graduate student Sigmund Freud thought of the articles written for Brücke at the time can be glimpsed in the letter to Karl Abraham of September 21, 1924: "It is making severe demands on the unity of the personality to try and make me identify myself with the author of the paper on the spinal ganglia of the petromyzon. Nevertheless I must be he, and I think I was happier about that discovery than about others since."

Sigmund Freud inscribed this copy of the second edition of his study of the psychopathology of everyday life to Alfred Adler in 1907, five years before the break between the two men.

*Seinem lieben Mitarbeiter
H. Alf. Haller
der Verfasser
22.6.07*

Zur

Psychopathologie des Alltagslebens

(Über Vergessen, Versprechen,
Vergreifen, Aberglaube und Irrtum)

Von

Prof. Dr. Sigm. Freud
in Wien.

Zweite, vermehrte Auflage



BERLIN 1907
VERLAG VON S. KARGER.
KARLSTRASSE 16.

On returning from Paris, Freud took on the post of director of the neurological department at the Institute for Children's Diseases and devoted himself to establishing his practice. In 1891 he broke the publication silence he had maintained since 1886 with a clinical monograph on unilateral cerebral paralysis in children that he said he had almost casually knocked together but that immediately put him in the forefront of the evolving science of neuropsychiatry. Of the three offprints we have acquired showing this phase of Freud's career, all dated 1893, one concerns "A Symptom Frequently Accompanying Nocturnal Diplegias" (Grinstein 36) and another "Familiar Forms of Cerebral Diplegias" (Grinstein 19). The third is a general discussion of "Cerebral Diplegias in Childhood" (Grinstein 16) prepared for publication in the *Revue neurologique* at the invitation of Pierre Marie, the leading French neurologist. By 1893 Freud had achieved the recognition of his peers that might have come to him earlier for his anticipations of the neuron theory and of the use of cocaine as a local anesthetic. Our acquisitions also include the 1899 and 1900 issues of Freud's three annual reviews of the literature of infantile cerebral paralysis (Grinstein 12). The last date of course is that of *Die Traumdeutung* and of the intensification of Freud's absorption in psychoanalysis.

The latest of the offprints in our acquisitions is Freud's two-part 1913 contribution to *Scientia*, an international journal devoted to the interrelationships of the sciences, titled "The Claims of Psycho-Analysis to Scientific Interest" (Grinstein 125). After giving the general tenets of psychoanalysis, Freud dealt with its potential for use in eight nonpsychological fields of scholarship. He had shown the way in literature by his study of Jensen's *Gradiva* and in the arts by his notes on Leonardo da Vinci and on Michelangelo's Moses. One wonders if Freud foresaw how thoroughly his writings would affect the whole of modern culture.

Freud might very well have wished he had left unwritten two of our other offprints. The 1887 "Remarks on Craving for and Fear of Cocaine with Reference to a Lecture by W. A. Hammond" (Grinstein 6) obviously was an embarrassment. Freud was shocked by the addictive properties of the drug he had unqualifiedly praised in the early "Cocaine Papers." One of

his lines of defense in the 1887 article is that the consequences of cocaine addiction are due to its being injected by needle rather than taken orally. Freud had forgotten that in a March 1885 paper he had specifically recommended subcutaneous cocaine injection. Probably less mortifying was the 1891 "Aetiology of Hysteria" (Grinstein 50) in which Freud advanced the "momentous revelation" that the sexual seduction of the child is the source of neuropathology. Eighteen months later Freud recognized that his subjects had lied and that the theory of infantile seduction broke down under the weight of its own contradictions. However, his final statement on the matter was unapologetic: although his patients had traced their symptoms to fictitious events, these events had a psychical reality commensurate with the physical reality.

Books included in this transfer can be associated with Freud's friends Max Eitingon, Emma Eckstein, and Ruth Mack Brunswick and his friends-turned-enemies Alfred Adler and Wilhelm Fliess. Eitingon was unique in Freud's circle for his wealth and his willingness to spend it in advancing the cause of psychoanalysis. The first non-Austrian to join Freud, his devotion was recognized by one of the rings Freud often gave to his closest intimates. Eitingon inscribed his *Über die Wirkung des Anfalls auf die Assoziationen der Epileptischen* (Leipzig: Alexander Edelman, 1909), "Dem Meister dieses Winzige einstweilen,—bis vielleicht einmal etwas Besseres kommt, in Verehrung" (For the Master this triviality temporarily,—until perhaps something better comes up, in respect). Emma Eckstein was one of the many very intelligent women whom Freud encountered without modifying his acceptance of the male chauvinism of his time and place, which he expressed in the famous question to Marie Bonaparte, "What do women want?" Eckstein was the patient in an operation arranged by Freud and very unskillfully performed by Wilhelm Fliess; she is thought to be the Irma of *Die Traumdeutung*. Her little *Die Sexualfrage in der Erziehung des Kindes* (Leipzig, 1904) deplores the inhibiting and destructive effects on children of the mother's sexual ignorance. Like Eckstein a pa-

Sigmund Freud used this copy of Thomas Moore's *Poetical Works* to learn English, penning in German translations of words he did not know.

These were the wildering dreams, whose curst deceit
 Had chain'd her soul beneath the tempter's feet,
 And made her think even damning falsehood sweet.
 But now that Shape, which had appall'd her view,
 That Semblance—oh, how terrible, if true!—
 Which came across her frenzy's full career
 With shock of consciousness, cold, deep, severe,
 As when, in northern seas, at midnight dark,
 An isle of ice encounters some swift bark,
 And, startling all its wretches from their sleep,
 By one cold impulse hurls them to the deep;—
 So came that shock not frenzy's self could bear,
 And waking up each long-lull'd image there,
 But check'd her headlong soul, to sink it in despair!

Wan and dejected, through the evening dusk,
 She now went slowly to that small kiosk,
 Where, pondering alone his impious schemes,
 Mokanna waited her—too wrapt in dreams
 Of the fair-ripening future's rich success,
 To heed the sorrow, pale and spiritless,
 That sat upon his victim's downcast brow,
 Or mark how slow her step, how alter'd now
 From the quick, ardent Priestess, whose light bound
 Came like a spirit's o'er th' unechoing ground,—
 From that wild Zelica, whose every glance
 Was thrilling fire, whose every thought a trance!

Upon his couch the Veil'd Mokanna lay,
 While lamps around—not such as lend their ray,
 Glimmering and cold, to those who nightly pray
 In holy Koom,¹ or Mecca's dim arcades,—
 But brilliant, soft, such lights as lovely maids
 Look loveliest in, shed their luxurious glow
 Upon his mystic Veil's white glittering flow.
 Beside him, 'stead of beads and books of prayer,
 Which the world fondly thought he mused on there,
 Stood vases, filled with Kishmee's² golden wine,
 And the red weepings of the Shiraz vine;
 Of which his curtain'd lips full many a draught
 Tock zealously, as if each drop they quaff'd,
 Like Zenzem's Spring of Holiness,³ had power
 To freshen the soul's virtues into flower!

¹ The cities of Com (or Koom) and Cashan are full of mosques, mausoleums, and sepulchres of the descendants of Ali, the saints of Persia.—Chardin.

² An island in the Persian Gulf, celebrated for its white wine.

³ The miraculous well at Mecca; so called, says Sale from the murmuring of its waters.

tient turned analyst, the American Ruth Mack Brunswick was rewarded for acting as Freud's intermediary with Americans by one of the coveted rings. Another gift was the referral to her of "Wolf-man," Freud's most cherished patient. *Ein Nachtrag zu Freuds "Geschichte einer infantilen Neurose"* (Leipzig, 1929) is the record of her analysis of "Wolf-man" in the period from October 1926 to February 1927 and at various times thereafter.

Freud inscribed a copy of another book in the transfer, the second edition of his *Zur Psychopathologie des Alltagslebens*, to "Seinem lieben Mitarbeiter Dr. Alf. Adler" (My dear colleague Dr. Alf. Adler). The year was 1907, that is, five years before the break with Adler, when Freud deemed the divergences between psychoanalysis and Adler's "will to power" too wide for bridging. The immediately preceding year, however, had witnessed the complete rupture of what Ernest Jones calls "the really passionate relationship of dependence" existing between Freud and his best friend and confidant Wilhelm Fliess. The unique place of the Freud-Fliess correspondence in the history of psychoanalysis is indicated by the title given Freud's part in that correspondence on its publication: *The Origins of Psychoanalysis*. The immediate cause of embitterment was the very successful publication of Otto Weininger's *Sex and Character*. At Fliess's instigation Richard Pfenning wrote *Wilhelm Fliess und seine Nachentdecker: O. Weininger und H. Swoboda* (Berlin: Emil Gold-

schmidt's, 1906), accusing Freud of having used Swoboda to transmit to Weininger Fliess's novel concept of bisexuality. This book is also in the recent transfer. Freud retorted to this charge of plagiarism by conspiracy with a harshness for which he later atoned by his courtesy to Fliess's widow.

The last of our book acquisitions to be described here is a copy of Thomas Moore's *Poetical Works* (London: George Rutledge, [n.d.]) that has taken on the aura of Freud's personality because of his special use of it. Freud worked with this copy at some point in the ten-year period he devoted to teaching himself English, for the translation of an English word into German is occasionally penned in. Freud's eventual mastery of English was such that he could call Milton his favorite poet. Freud's command of English, French, Italian, and Spanish and his work with Greek, Latin, and Hebrew are aspects of his very considerable verbal intelligence. Another is the elegance and clarity of his German. Thomas Mann honored one of Freud's later works by calling it "a literary masterpiece, allied to, and comparable with, the greatest examples of literary essays. . . . This is the world of things which defy expression—but which nevertheless are well expressed, the world of the poet and the novelist." In addition to being prime documentation for the study of the genesis and maturation of psychoanalysis, these earliest of his writings illustrate the development of Freud's genius with words.

GASTRONOMY

The jewel of our rich gastronomy collections is the Maestro Martino manuscript that is at the base of the first printed cookbook. This chef d'oeuvre of the literature of the kitchen has now been supplemented by the first edition (Paris, 1826) of the *Physiologie du goût* of Brillat-Savarin, greatest teacher of the esthetics of the dining room. Brillat-Savarin paid for the publication of the first edition, but the applause that came immediately from all over the world has never subsided. Honoré de Balzac explained this success in this way: "Since the sixteenth century no

prose writer excepting La Bruyère and La Rochefoucauld has known how to give the French phrase so vigorous a relief. . . . He [Brillat-Savarin] writes with love, his word is as solemn as a bishop's mass, his style in everything sparkles. . . . Nothing is more intolerable ordinarily than the I, the perpetual reappear-
ance of egoism, but the I of Brillat-Savarin is

Bertall illustration of "The Fat and the Thin" from the first edition of Brillat-Savarin's *Physiologie du goût* (Paris, 1826).



L'OBESITE ET LA MATERNITE

Paris, 1850.

Paris, 1850.

lovable." Without wishing to question Balzac's authority one might find another explanation in one of Brillat-Savarin's own maxims: "To invite someone to be your guest is to charge yourself with his happiness during the period he is under your roof." Brillat-Savarin charges himself with his reader's happiness throughout this

book. The Library's copy of this gastronomic classic came as a further gift of the late E. R. Meyer, presented in memory of his daughter, Margit H. Meyer. An earlier Meyer gift, the first edition of Oskar Kokoschka's *Die traumenden Knaben*, is described in the division's 1981-82 acquisitions report.

PERFORMING ARTS

The Library's institution of a Performing Arts Library at the Kennedy Center has deepened our responsibility for seeking out the sources required by the theater historian. The acquisitions to be reported here concern Italian scenic design and stage machinery in the sixteenth century, a period when the history of the Italian theater is largely the history of its stage. The first two titles originate in the practice of Medici culture-politics of using events like marriages and baptisms for a round of processions, banquets, church ceremonies, and theater presentations. In this campaign for prestige, the Medicis were fortunate in having in their service men like Giorgio Vasari, artist, architect, and stage designer, Vincenzo Borghini, chief of the Academy of Design, among other distinctions, and Bernardo Buontalenti, architect, sculptor, and painter.

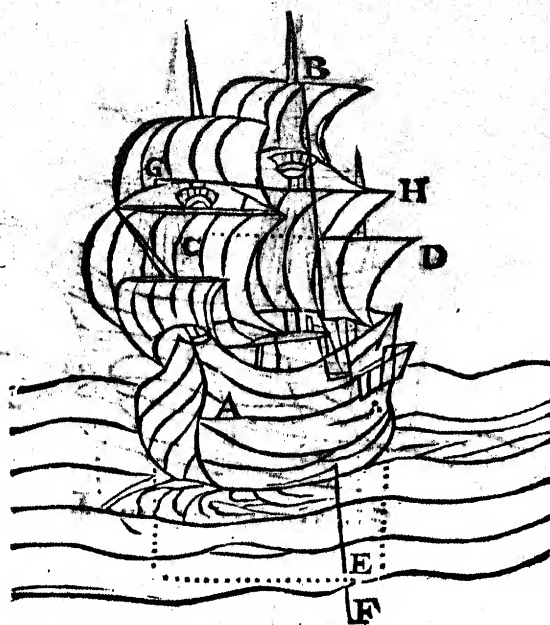
Perhaps because of the increasing recognition given the theater, Dominico Mellini published his *Descrizione dell'apparato della comedia et intermedii d'essa recitata in Firenze* (Firenze: Appresso i Giunti, 1566) independently of his description of the spectacles and processions attendant on the entry of Joanna of Austria into Florence to marry Francesco de Medici. The theater that Vasari, advised by Borghini, constructed in the great hall of the Palazzo Vecchio for the single performance of December 26, 1565, was, as Mellini describes it, although not modern, a long way from the medieval polyscenic stage. The setting was a Florentine street, immediately recognizable as the Santa Trinita quarter, with the bridge and the houses of the right bank of the Arno. More important than the play, which a modern scholar dismisses as unintelligible, were Giovanni Battista Cini's six intermezzi, which Vasari used to

dazzle his aristocratic audience with cloud machines and trap doors.

Borghini himself reports the baptism of the first male child of Joanna and Francesco in our second acquisition, *La Descrizione dell'apparato fatto in Firenze, nel battesimo del serenissimo principe di Toscana* (Firenze: Appresso i Giunti, 1577). The baptism was mixed spectacle-theater. When this book was placed on display in the 1975 Museo Mediceo exhibit "Il Luogo teatrale a Firenze" the caption, as translated, explained: "The ceremony was performed on September 29 in the Baptistery of San Giovanni which Buontalenti, following a very complicated iconographic plan worked out by Borghini, had altered and decorated. . . The baptism took place with great solemnity in the rigid scheme of a well organized ceremonial and with an elaborate choreography."

Nicola Sabbattini was the architect of several churches in his home town of Pesaro and also worked as technical director and machinist of its Teatro de Solo. His *Practica di fabricar scene, e machine ne' teatri* (Ravenna: Pietro de' Paoli e Gio. Battista Giovannelli, 1638) is a manual prepared by one practitioner for use by other practitioners. The methods he describes of moving suns and clouds and of rocking water and ships, his techniques for painting and lighting scenery and for shifting it, all come out of his experience. Sabbattini's special expertise was in lighting: his sunset for one of the first operas was celebrated in its time. The first edition of 1637 was made up of only the first part, which is

The representation of a ship at sea was one of the technical triumphs of Italian stagecraft described in Nicola Sabbattini's *Practica di fabricar scene, e machine ne' teatri* (Ravenna, 1638).



Seconda Figura.

Sia la Naue A. e la sommità dell' Arbore con la Taglia B. e l' Antenna con la Vela C. D. calata dentro la Naue, e la Funicella B. E. con vn capo legato nel mezzo dell' Antenna C. D. che passando per la Taglia B. se ne venga con l' altro capo in E. quando si vorrà, che si spieghi la Vela, si tirerà il capo E. della detta Funicella, sin che venga in F. che conseguentemente l' Antenna, la quale si ritrovarà in C. D. verrà in G. H. Nell' istessa maniera farassi nel calare la Vela, ritornando con il capo F. in E. si farà abbassata la Vela da G. H. in C. D. come era prima nell' istesso modo, e con l' istesso ordine si farà nell' altre Vele.

Come

concerned with the general problems of theater construction, audience arrangement, scenery, lighting, and the use of perspective. The special

interest of the edition we have acquired is the second part, which details the mechanisms for Sabbattini's intermezzi.

LANDMARK BOOKS IN FIELDS OTHER THAN SCIENCE

Our prime acquisition in philosophy during the report period is the *Enten/eller* (Kjøbenhavn: C. A. Reitzel, 1843) in which Søren Kierkegaard formulated the existentialist dilemmas of choice and commitment which lie at the base of much modern ethical discourse. Kierkegaard's title is a statement of his thesis. Life is a matter of either/or; only through choice is selfhood attained. Those who choose the world over God will experience the despair and alienation curable only by the "leap of faith." Other protagonists of the existentialist mode of thought like Sartre, Jaspers, Buber, and Heidegger hold vastly differing positions on religion, but common to them all is Kierkegaard's emphasis on man's estrangement from his fellow men and on his anxiety, impotence, and dread. Because existentialism speaks to the mood of our times, it appears in many aspects of modern intellectual activity. Kierkegaard's presence is unmistakable in Beckett's *Waiting for Godot*, in Camus's *The Stranger*, in the theater of the absurd, in the films of Antonioni, and in Rouault's paintings.

The eighteenth century regarded Étienne Condillac as the Newton of the laws of thought. His reworking of Locke's sensationalistic psychology, the *Essai sur les connaissances humaines*, which we have acquired in the first edition of 1746, pervades the *Encyclopédie* and thus the whole of the French Enlightenment. Condillac influenced that enlightened American Thomas Jefferson chiefly through Destutt de Tracy. In a letter to John Adams, Jefferson called Destutt de Tracy "the ablest writer living on intellectual subjects." Destutt de Tracy's *Éléments d'idéologie* acknowledges the *Essai* as the foundation of the philosophy of ideology. When Adams queried Jefferson about that curious word "ideology," asking: "Does it mean Idiotism? The Science of *Non compos Menticism*. The Science of Lunacy?" Jefferson responded soothingly that ideology dealt with logic, morality, political economy,

government, and other subjects within the scope of the understanding and not of the senses. Surely Jefferson, who owned three editions of other works of Condillac, would have approved the acquisition of that writer's chef d'oeuvre.

If for this period we can report the acquisition of the works of only a few great poets, we can say that among these few are John Keats and Pierre de Ronsard. The reader who in 1817 picked up the thin volume whose title page reads: *Poems*, by John Keats (London: Printed for C. & J. Ollier, 1817) possibly thought the young poet an echo or shadow of Leigh Hunt. Perhaps only when he reached the sonnet on Chapman's *Homer* beginning "Much have I travell'd in the realms of gold" might he have realized that John Keats's mature poetic voice would be quite new, quite different, and wholly personal. Keats's concept of the poet as enraptured by beauty and his theme that what the imagination apprehends as beauty is also truth are prefigured in this volume. They are developed further in the *Endymion* of 1818 and reach near perfection in the 1820 *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*. The Library's collections have long held the two later volumes; this 1817 first book of Keats has been a desideratum since 1926.

A leading American student of Pierre de Ronsard, Isidore Silver, quotes the opinion of a Renaissance contemporary that all the poets who came after Ronsard and would come are his children, calling this observation equally exact as a current assessment and as a prophesy. The musicality of the verses beginning "Mignonne, allons voir si la rose" and "Quand vous serez bien vieille"—two examples that must do for many—ensure Ronsard a place in world poetry. The Library has purchased a volume comprising six of his publications during the 1560s—a period as stormy on paper as it was on the battlefield and showing a different aspect of Ronsard, his satiric verve. The *Institution pour*

l'adolescence du Roy très-chrestien Charles neufiesme (Charles IX was then a boy of eleven) and the relatively moderate *Élégie. . . sur les troubles d'Amboise* were written in the pause before the storm. But these are followed by poems written, as Ronsard said, with a pen of iron on paper of steel: the *Continuation du Discours des misères de ce temps* and the *Remonstrance au peuple de France*, composed when Paris was under siege by the Huguenots. Protestant pamphleteers had responded to Ronsard with his own vehemence, and so his *Responce. . . aux injures et calomnies* is

Poems,

BY

JOHN KEATS.

"What more felicity can fall to creature,
"Than to enjoy delight with liberty."

Fate of the Butterfly.—SPENSER.



LONDON:

PRINTED FOR

C. & J. OLLIER, 3, WELBECK STREET,
CAVENDISH SQUARE.

1817.

Title page of the first edition of John Keats's first book, *Poems* (1817), a longtime desideratum of the Library.

more person
tary. Called
swered by di
range of poetic
icent tour de force
tral theme of poet
the last work bou
ond edition of *Trois
poésies*.

Each of the six books
is the second copy of the
title held by an American.
eral scarcity of con
Ronsard is such that on
was an odd volume of 1
in the seventeenth-ce
purchased many yea
Toinet of Toulouse. "I
recently been reasse
dents here and abroad.
series of articles describ
appeared in the *magisteria*.
littéraire de la France, Toinet descri
as "first being astonished to have con
gether, but then happy to recognize each
as belonging to the same family." One can as
easily think that on taking its place on our
shelves this volume was greeted by the others
with the deference due Pierre de Ronsard, still
"Prince des Poètes."

Two of the voices raised in protest against the
nineteenth-century lag between industrial
progress and social organization are repre
sented in our acquisitions. The first of these,
that of Robert Owen, might properly be called
Atlantic rather than English. In English history
Owen is the mill owner who became the leader
of trade-union socialism. In American history
Owen is the founder of the communitarian so
ciety at New Harmony, Indiana, which he and
his son Robert Dale made into a center for the
propagation of abolitionism and female suf
frage. The electrifying effect of the speech Owen
made in opening the Hall of Character at the
New Lanark mill and of that given in the House
of Representatives on the occasion of his first
visit to this country is evidenced by the numer
ous printings of both in our collections. Owen
inscribed the three numbers of the *New State of
Society* that he presented to the Library of Con
gress. He was in America again in 1844-47. Af
ter a stay in Paris during the revolution of 1848,

he wrote *The Revolution in the Mind and Practice of the Human Race* (London: Effingham Wilson, 1849), a recent acquisition. Owen's revolution would be from irrationality to rationality in the organization of society. His experiences in America and France seem only to have confirmed Owen in the opinion that a happy people is necessarily a virtuous people.

The acquisition of August Bebel's *Die Frau und die Sozialismus* (Zürich-Hottingen: Verlag der Volksbuchhandlung, 1879) has filled in a gap in one of the special collections. In 1938 Carrie Chapman Catt gave what she called a "feminist library" to the Library of Congress in the name of the National American Woman Suffrage Association. A shortened English translation of Bebel's work titled *Woman in the Past, Present, and Future* is here in a case labeled "Valuable Pamphlets 1870-1933." Perhaps Carrie Chapman Catt was most interested in this highly intelligent European's knowledge of the Wyoming woman suffrage act of 1873. A comparable classic of nineteenth-century feminist argument, Johann Jakob Bachofen's *Das Mutterrecht*, is in the Catt collection in the original German. Bebel's energy and eloquence forced the socialist movement to take on the cause of women. Translated into every European language and frequently reprinted, *Die Frau und die Sozialismus* was the authority most quoted by advocates of woman suffrage before World War I. The copy acquired belongs to the rare first edition, printed in Switzerland because the publication of socialist literature was illegal in Germany.

The Russians think Mikhail Lomonosov an extraordinary man, unique in his time in eighteenth-century Russia, but extraordinary at any time, not excluding the Renaissance. He might very properly have been grouped with

our history of science acquisitions. The historians of science say that he had early resolved difficulties plaguing his Western contemporaries by his rejection of the phlogiston theory and his reference of cold and heat solely to the rotary motion of the corpuscles of material bodies. He is too protean a character to be satisfactorily subsumed in any one category. Pushkin, the greatest of Russian poets, wrote: "Combining unusual will power with an unusual power of comprehension, Lomonosov embraced all the branches of knowledge. The thirst for learning was the strongest passion of this passion-filled soul. Historian, rhetorician, mechanician, chemist, metallurgist, artist, and poet—he scrutinized and fathomed everything." Elsewhere Pushkin called Lomonosov "the founder of our [i.e., Moscow] university" and then corrected himself to say "no, he was our university."

The six volumes making up the first collected edition of Lomonosov's work (*Polnoe sobranie sochinenii*; St. Petersburg, 1784-87) display the impressive depth and breadth of Lomonosov's intellectual activity. So very strong is our collection of Russian eighteenth-century literature that opportunities for acquisition even of lesser works occur infrequently. In the history of the Russian book the eighteenth century begins in 1708 with Peter the Great's introduction of the new simple script. A check against the Russian bibliographies indicates that we hold about 20 percent of the titles issued in the period from 1708 to 1801, a total that is unmatched by any library outside the Soviet Union. Indeed, the compiler of the bibliography *Eighteenth Century Russian Publications in the Library of Congress* commented from personal experience that our collection compares favorably with that of an institution like the Ukrainian Republic State Library.

HISTORY OF SCIENCE

The early modern history of science is remarkable for the continuous demonstration of the explanatory power of mathematics and the dazzling rewards of its application to technology. The consequences, which continue to this day, have been

so profound that historians talk of a "Scientific Revolution" that is more than commensurate with the Renaissance and Reformation. This transformation of scientific thought is centered in the seventeenth century when the old conceptual molds in astronomy, physics, and math-

ematics were shattered and cast anew. It is for the profound ruptures of this kind in conceptualization that the historians of science think their discipline valuable as science's epistemological laboratory as well as its memory.

Consequently, in seeking out the great books of science during this report period, our emphasis has been on the seventeenth century. Ground-breaking works on either side of that date have been acquired, however, and some-

times a less important work selected because it will buttress a greater book or fill out a category. The criterion has everywhere been the significance of the book in its time, rather than its present rarity. The achievements of our acquisitions program should be ascribed in large part to the interest of the booksellers in informing themselves of our needs and the specialist advice of the Science and Technology Division of the Library.

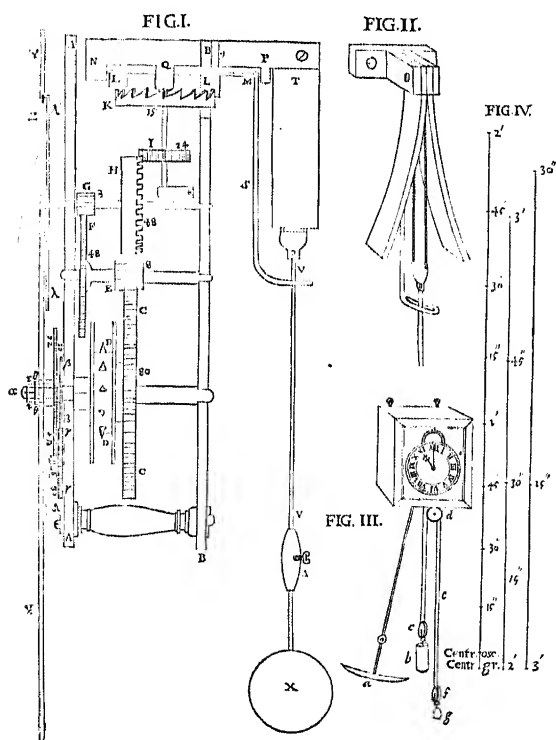
MATHEMATICS

The greatest achievement of seventeenth-century science was certainly Newton's demonstration that the same force that makes the apple fall retains the planets in their courses. But Newton himself ascribed the length of his vision to the giants on whose shoulders he stood. One of these giants was Christiaan Huygens, whose interests ranged from the rings of Saturn to the wave theory of light. Asked to name one title to exemplify the history of science acquisitions policy, the choice might very well be Huygens's *Horologium oscillatorium* (Paris, 1673). In his copy

of this work Newton wrote "subtle and useful speculation. Author." It is typical of the theoretical and practical of the five parts of the work with the dynamics of the pendulum. Huygens had invented to have accurate measurements for his astronomical observations. Huygens's astonishing calculations of questions previously thought insoluble are simplified in his demonstration of the isochronism of an inverted cycloid, that is, that a heavy particle will reach the bottom of an inverted cycloid arch in the same time no matter from what spot on the arch it began its descent. The historians of mathematics call the cycloid "Helen of Troy" for its beauty of form and "the apple of discord" for the quarrels it has provoked. Huygens's concept of the cycloid as taken up and elaborated by Jakob Bernoulli is a significant phase in the history of the development of the calculus of variations.

In one of our acquisitions Jakob Bernoulli, patriarch of the quarrelsome Bernoulli clan of mathematicians, expands another of Huygens's insights to lay the foundation for the modern theory of probability. His posthumous (Basel, 1713) *Ars conjectandi* (translatable as *The Craft of Conjecture* or *The Art of Guessing*) begins by reprinting Huygens's brief *De ratiociniis in ludo aleae* with annotations. The second part deals with permutations and combinations, the third gives examples of varying complexity in dice

In *Horologium oscillatorium* (Paris, 1673), Christiaan Huygens developed the mathematics of his design of the pendulum clock.



and other games of chance, and the fourth, titled "uses and applications of the preceding doctrines in civil matters, morals, and economics," comments philosophically on probability theory. The volume also includes a tractate on infinite series with finite sums and concludes with a letter in French on the odds in jeu de paume, a complicated predecessor of tennis. Modern familiarity with the use of probability theory and mathematical statistics in such mundane matters as insurance prevents us from appreciating the excitement with which the seventeenth century discovered that there were regularities underlying chance itself and, perhaps equally exciting, that the mind of man was capable of discerning these regularities. At the end of the tractate on infinite series Bernouilli appended a Latin verse that expresses this pride in the human intellect:

Cernere in immenso parvum, dic, quanta
voluptas!

In parvo immensum cernere, quanta,
Deum!

(To see the small in the great, what
pleasure!

The vast to perceive in the small, what
joy!)

When John Wallis, England's greatest mathematician before Newton, came to Cambridge in the 1630s, he found that "Mathematics. . . were scarce looked upon as academical studies." This disrepute was lifted by William Oughtred's great *Clavis mathematicae*, a remarkably influential guide to algebra and arithmetic. Newton's first text in mathematics at Cambridge was the *Clavis mathematicae*. Robert Boyle talked of translating Oughtred, and Edmund Halley did. The *Oughtredus explicatus* (Oxford, 1682) of Gilbert Clerke, sometimes described as an edition of Oughtred but in fact an expansion and com-

mentary, complements the Latin and English versions of Oughtred already in our collections. To his commentary Clerke added his own observations on the comet of 1680 and a description of the spot-dial of his invention. Clerke is assured of some further reflected glory as the first to have proposed changes in Newton's *Principia* and thus to figure in Newton's correspondence.

A certain immortal of mathematics is Bernhard Riemann, whose 1854 "Über die Hypothesen, welche der Geometrie zu Gründe liegen" went on from Galileo's precept that God geometrizes to demonstrate that the divine geometry is not necessarily Euclidean. When Einstein was working on the general theory of relativity in 1915, he found already at hand, as if waiting for his use, a non-Euclidean geometry of a curved four-dimensional space time. We have made a beginning on the representation of Riemann by the purchase of three offprints of his ground-breaking studies: "Theorie der Abel'schen Functionen"; "Über das Verschwinden der Theta-Functionen"; and "Beiträge zur Theorie der durch die Gauss'sche Reihe F. . . darstellbaren Functionen." The first of these lays down the foundations of topology and the modern use of algebraic functions and is accepted as one of Riemann's masterpieces. The second deals with hypergeometric functions, and the third is in effect a supplement to the first. Like Bernouilli, Riemann is one of the mathematicians saluted in Carter and Muir's *Printing and the Mind of Man*. To characterize these studies by Riemann, we quote from that work: "His [Riemann's] greatness as a mathematician is due to the power and generality of the new techniques and points of view which he introduced into different branches of the subject."

PHYSICS

With Robert Boyle we return to the seventeenth century. Boyle's stature among his contemporaries is indicated by his representation in the personal libraries of both John Locke and Isaac Newton by more titles than any other writer. Our already excellent Boyle collection in-

cludes the *Sceptical Chymist*, which put chemistry on the road to becoming a science, and the *Nova experimenta physico-mathematica*, which lays down what is called Boyle's law for gases. The acquisition of his *Hydrostatical Paradoxes Made Out by New Experiments (For the Most Part Physical and Easie)* (Oxford: William Hall for Richard



HYDROSTATICAL PARADOXES,

Made out by

NEW EXPERIMENTS:

Presented to the

ROYAL SOCIETY;

(The Lord Viscount Brouncker being
then President.) May 1664.

My LORD,

TO obey the orders of the
Society, that forbid the
making of Prefaces and
Apologies in Accounts
of the Nature of that
which you expect from
me; I shall without any further pre-
amble begin with taking notice, that
B upon

Robert Boyle's 1666 study of hydrostatics complements the works by him on chemistry and pneumatics already in the rare book collections.

Davis, 1666) rounds out this collection by adding to Boyle's work in chemistry and pneumatics his contribution to hydrostatics. Boyle's paradoxes now read like commonplaces, but his contemporaries marveled, Samuel Pepys, for example, saying: "The more I read and understand, the more I admire." It is characteristic of Boyle's wide-ranging intellect that he should have been the first to use the words *hydraulics* and *electricity*.

The publication of the extant works of Archimedes in three sixteenth-century editions is an example of humanism's retrieval of Greek science. Galileo called Archimedes superhuman, and Archimedes's name is that most often mentioned in Leonardo's notebooks. Marino Ghetaldi began his life-long study of classical mathematics and mechanics with *Promotus Archimedes* (Rome: Aloyse Zannetti, 1603) and the almost simultaneously printed *Nonnullae propositiones de parabola*, which is bound with it in our copy. The study of the parabola elaborates the work of another mathematician of antiquity, Apollonius of Perga. When Ghetaldi prepared for publication François Viète's solution of the problem of drawing a circle touching three other circles, he entitled the work *Apollonius Gallus*. So closely was Ghetaldi associated with Viète here and in other works that it has been argued that he too should be acknowledged as one of Descartes's precursors in analytical geometry.

ASTRONOMY

That evening in November 1572 when Tycho Brahe saw a star shining brightly in Cassiopeia that he knew had not been visible before can be used to date the transition from the old astronomy to the new. The results of Brahe's systematic observation of this nova, apparently the first to be studied in the West, were published first as *De nova stella* in 1573. This work is repeated, along with much additional matter, in the *Astronomiae instauratae progymnasmata*, begun at Brahe's Hven observatory but completed by Johannes

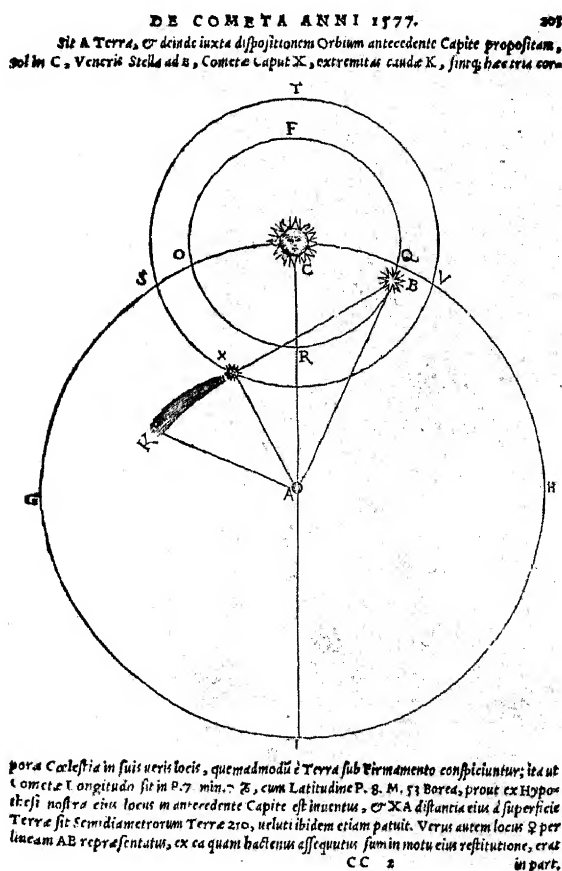
Kepler in Prague in 1602. Brahe's study of the comet of 1577, the *De mundi aetherei recentioribus phaenomenis*, in the original sheets printed at Hven in 1588 but with a new title page appears in the second volume of the 1602 edition recently acquired. This volume also includes Brahe's correspondence with Wilhelm IV of Hesse and his astronomer Christopher Rothmann, the *Epistolarum astronomicarum libri*, the sheets of which originally were printed at Hven in 1598.

The *Progymnasmata* studies of the 1572 nova and of the 1577 comet implicitly refute two prime notions of classical and medieval astronomy, the first, the immutability of the fixed stars and the second, the existence of crystalline celestial spheres. The *Epistolarum* complements the *Astronomiae instauratae mechanica* (Norbergae: Apud L. Hulsium, 1602) already in our collections, which strikingly displays the instruments with which Brahe attained an observational accuracy unequalled before the invention of the telescope. Copernicus and Ptolemy, necessarily content with errors of ten minutes of arc in the representation of planetary positions, had glossed over discrepancies between their theories and observational data. But Tycho's errors over his twenty-one years of observation were so small, sometimes only seconds of arc, that the need for the reconciliation of theoretical system and data was obvious. Kepler, who made this reconciliation, acknowledged his and science's debt to Tycho Brahe by saying "for us,

to whom God's goodness has given in Tycho Brahe a most careful observer it is fitting to recognize with a grateful heart this good gift of God and make use of it."

Tycho Brahe lived through ten months of the year 1601 and can be thought a seventeenth-century figure because of the posthumous publication of his work. Georg Peurbach belongs to the fifteenth century, but without him, Pierre Gassendi said in his life of Brahe, there would have been no Copernicus or Tycho Brahe, indeed no German astronomy. Once a teacher of Latin poetry, Peurbach was asked by the great Cardinal Bessarion to turn from belles lettres to Greek science. The series of lectures Peurbach began in Vienna in 1461 was published as *Theoricae novae planetarum*, which we have acquired in the 1581 edition published in Cologne. A comparison with Sacrobosco's *De sphaera*, the accepted medieval text, which is included in this volume, will demonstrate Peurbach's superiority in the presentation of the elements of classical astronomy required by the instrument makers and observational astronomers of the sixteenth century. Nowhere does Peurbach overtly criticize Ptolemy, but the thrust of his exposition makes it clear that he thinks much remains to be explained.

We have searched out with modest success additions to a collection of the literature of comets, whose breadth and depth are demonstrated in Ruth Freitag's recent Library publication *Halley's Comet: A Bibliography* (Washington: Library of Congress, 1984). The best of these is the *Lettre sur la comète* (Paris, 1742) of Pierre Louis Moreau de Maupertuis, mathematician and science officer for Frederick II of Prussia. Maupertuis led the Lapland expedition that proved the correctness of Newton's depiction of the shape of the earth, thereby, Voltaire laughed, flattening both the earth and Newton's opponents. Maupertuis's mechanism of exposition is like that of Fontenelle in the *Entretiens sur la pluralité des mondes*: talk with an intelligent but uninformed woman in a tone which sometimes stops just short of gallantry.



Tycho Brahe's calculations in this 1602 edition of *Astronomiae instauratae progymnasmata* effected important conceptual changes in astronomy.

Maupertuis's theory of comets and their movements repeats what he had read in Newton. The first dozen or so pages of *Lettre sur la comète* explain that comets have no influence on the present and do not presage the future. On the other hand, Antonius Malonoxius, curé at Tournai, devoted his *Tractatus de cometis* (Liège, [1687?]), another recently acquired book, to a parade of examples of the comet's direct intervention into human affairs, usually to wreak vengeance on the impious. One of the illustrations is of the three chicken eggs whose markings announced or depicted the comet of 1680.

The place in the history of science of Gemma Frisius, professor of medicine and mathematics at Louvain, can be defined in terms of his teacher and his pupils. His teacher was the fine mathematician Petrus Apianus, author of *Cosmographia*, which Gemma Frisius revised in 1533, adding one of his own works, the *Libellus de locorum describendorum*. Our collections hold a dozen or so sixteenth-century issues in various languages of Gemma's version of the *Cosmographia*. One of his pupils was Mercator, maker of the Mercator projection. Another was John Dee, who came to Louvain "to speak and confer (sic) with some learned men, and chiefly Mathematicians." Dee brought back with him to England an improved cross-staff of the kind described in Gemma's *De radio astronomico et geometrico liber* (Antwerp, 1545), another of our acquisitions in astronomy. It is a testimony to Dee's importance for English navigation that the sailing-master of Frobisher's 1576 expedition should first have been sent to him for further instruction. Another contemporary reader of Gemma Frisius who made and used the cross-staff was Tycho Brahe.

English dependence on Dutch navigational teachings is evidenced as late as 1671 in John Seller's *English Pilot*, a copy of which is in the Rosenwald Collection (Rosenwald Catalog 1516). The title page proclaims this work to be furnished with new and exact drafts, charts, and descriptions gathered from the experience of navigators "of our English nation." In fact, all these graphic aids were printed from Dutch plates, and in many cases the Dutch titles were imperfectly erased and are still legible. Seller styled himself hydrographer to the king, but his activity was limited to the compilation, publication, and vending of maps, charts, and geo-

graphical works. The recent addition to our representation of Seller, *Atlas coelestis Containing the Systems and Theories of the Planets* (London: For John Seller, 1680), is distinguished as, if not the first, certainly among the earliest of the pocket celestial atlases. For this publication Seller appropriated fifty-five plates from unacknowledged sources, including thirty page plates of the constellations.

Although our other acquisitions in lack broad significance they interest for some special feature and expression of the contemporary edge. Earliest and most are Giovanni Paolo Gallucci's (Venice: Damiano Zenaro seventeen volvelles. These are made up of one or more pointers and figures of the sun and so on, placed on graduated scales printed on the pages of the book. loose leaves that were not intended to be in are found in this copy. The presence in the Rosenwald Collection of his *Della fabrica et uso di diversi stromenti di astronomia et cosmografia* (Venice, 1597; Rosenwald Catalog 883) attests to Gallucci's position in the history of the illustrated book.

An acquisition more obviously didactic in intent is George Rubie's *British Celestial Atlas* (London: Baldwin & Chadock, 1830), which offers to "families, the conductors of schools, private students, and. . . mariners" royal quarto maps of the British skies in the twelve months of the year, a map of the planetary system, two plates with volvelles showing the motion of the planets, and two globes with movable parts. Another rarity, *Some Reflections on the Uncertainty of Many Astronomical and Geographical Positions* by Edmund Stone (London: J. Marks, 1766), evokes the memory of an unhappy figure. Finding Stone, the son of his gardener, reading Newton, the Duke of Argyll provided for his education. We hold the editions by Stone of Gregory on geometry and of Halley on comets, which, with his study of mathematical instruments, won Stone election into the Royal Society. The duke's death left Stone without patron or employment. Contemporaries recognized his disparagement of the accepted greats of science in *Some Reflections* as the rhetoric of an old man embittered by poverty.

Seventeenth-century optics began the development of the instrumentation which today reveals a world infinitely more complex than previously thought, yet even more open to precise definition. Johannes Kepler took it upon himself to complete Galileo's work in linking optics to astronomy by the telescope. In *Ignatius His Conclave* John Donne jeered at Kepler "who (as himselfe says of himselfe) ever since Tycho Brache's death hath received it in his care that no new thing should be done in heaven without his knowledge." Given a copy of Galileo's *Sidereus nuncius* describing the instrument using lenses by means of which Galileo had studied the moon, Kepler sat down to write the classic study of the optics of refraction systems: *Dioptrice, seu Demonstratio eorum quae visui & visibilibus propter conspicilla non ita pridem inventa accidunt* (Augsburg: D. Frank, 1611). It is typical

of the sweep and originality of Kepler's mode of thought that for his subject he should have had to coin the word "dioptrics" (the measurement of angles by sights) and then to have gone on to explain the theory of Galileo's telescope, propose an improved telescope for astronomical observation, and conclude by approximating the law of refraction. Newton's student notebooks suggest that his first acquaintance with optics came in the reading of Kepler's *Dioptrice* in the 1653 London edition already in our collections that includes work by Gassendi and Galileo.

Historians dispute whether Kepler's *Supplement to Vitello* should be regarded as the culmination of the medieval school or the foundation of a new optics. The key work of medieval optics is the *Perspectiva* of Roger Bacon, the Franciscan monk remembered as Doctor Mirabilis. Our acquisition is the 1614 first printing by Richter and Humm in Frankfurt. *Perspectiva* is part five of *Opus maius*, which was printed in its entirety only in 1733. In dealing with eye structure, refraction, reflection, light, color, the rainbow, and mirrors, Bacon geometrizes optics in the manner prescribed by the Arab scientist the Latinized version of whose name is Alhazen. Bacon and his followers like Archbishop John Pecham and Vitello (more commonly referred to as Witelo) form the so-called "perspectivist" school. Since the painter's task is the representation of a three-dimensional object on a two-dimensional planar surface, optics also marks the point of convergence of early modern art and science. The bibliography of Gallucci, the volvelle-maker described earlier, includes translations of Archbishop Pecham on optics and of that work on perspective in which Albrecht Dürer says: "Geometry is the right foundation of all painting."

A familiar phenomenon in the area of optics called photometry is that the viewer must sit in darkness so as better to observe the source of light. The systematization of the study of the

17
punctum colligitur. Constant verò visibilia punctis infinitis. Infinita igitur talia puncta pingentur super papyro, id est tota rei visibilia superficiet.

XLIV. PROPOSITIO.

Pictura lentis inversa est.

Nam lens est basis in quam insunt bini utrimq; conii, alterius vertex est in puncto visibili, alterius vertex in puncto picturae super papyro.

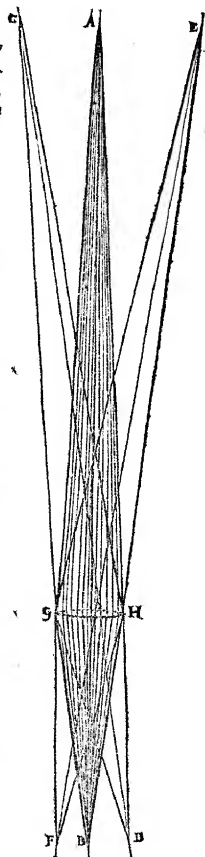
XLV. DEFINITIO.

Dicamus talem bigam doctrinæ causa Penicillum.

Iam verò penicilli omnes omnium punctorum in lente velut in communi basi conorum concurrunt & transiunt lente rursum divergunt: sortiunturq; plagas contrarias. In hac pictura penicilli tres sunt A B, C D, & E F concurrentes in lente convexa G H, veluti in basi communi.

XLVI. PROPOSITIO.

Sicut se habet Diameter picturae ad eius distantiam à lente, sic se habet diameter rei visæ ad eius etiam distantiam à lente, scilicet. Nam axes penicillorum (rectæ ductæ à puncto visibili ad punctum picturae respondens) secant sese mutuo omnes penè
C in uno



characteristics of light was achieved in two of our purchases, Pierre Bouguer's *Essai d'optique sur la gradation de la lumière* (Paris: Claude Jombert, 1729) and Johann Lambert's *Photometria, sive De mensura et gradibus luminis, colorum et umbrae* (Augsburg, 1760). It is ironic that Bouguer's formulation of the law that the absorption of light in a uniformly transparent medium increases exponentially with the length of travel is frequently wrongly attributed, perhaps because of the rarity of Bouguer's study, to

Lambert. However, the designation of the unit of light as "the lambert" recognized the real contributions made to photometry and thus to astronomy and meteorology by Lambert's *Photometria*. A self-taught polymath, Lambert made decisive contributions to the quantitative study of pyrometry, hydrometry, and magnetism and to the applications of perspective. He was also a philosopher of such stature that Voltaire thought to dedicate to him *Reason*.

CHEMISTRY

The earlier of our acquisitions of the landmarks of chemistry, Konrad Gesner's *Schatzes Euonymi Philatri*, originates in Galen's prescription of medicinal herbs and the Arab emphasis on distillation in the search for the quinta essentia. The title of a 1711 biography of Gesner calls him "the world-famous doctor, physicist and polyhistorian" and the modern historian has no quarrel with this description. The products of Gesner's encyclopedic mind range from the *Historia animalium*, the starting point of modern zoology, to the *Bibliotheca universalis*, the catalog of the Hebrew, Greek, and Latin products of the first century of printing that is certainly one of the greatest achievements of its time. To our collection of these and other works by this indefatigable polymath we have added the *Schatzes Euonymi Philatri*, the two-volume 1583 German-language version of the *Thesaurus Euonymi Philatri*. The original subtitle can serve as an annotation: "A natural, medical, and in part chemical book useful in the household on the preparation of medicinal wines of various tastes. Particularly necessary for doctors and all pharmacists." Contemporary response to this pharmaceutical handbook is shown by the publication in the century of eight Latin, seven French, five English, three Italian, and two German editions.

The *Syntagmatis selectorum undique et perspicue traditorum alchymiae arcanorum* (Frankfurt, 1613-15) of Andreas Libavius will join on our shelves that author's *Alchymia* in the 1606 folio edition that is thought the most beautiful chemical book of the century for its 170 illustra-

tions of the apparatus of laboratory. A recent edition of the demands made by the field of chemistry. Our copy, annotated by the donor, Bolton, once professor of chemistry at Columbia. Bolton says of Libavius: "... by his accurate observation of chemical phenomena he deserves a high rank among his contemporaries. . . it (the *Alchymia*) is a great improvement on the chemical works preceding and is sometimes called the *First Textbook of Chemistry*. Yet notwithstanding, he devotes 80 pages (of Part Second) to the Philosopher's stone, in which he was a firm believer."

The fifteen-hundred pages of the volume by Libavius we have acquired offer in addition to the *Syntagmatis*, an *Appendix necessaria* and *Examen philosophiae novae* separately paginated. Oversimply expressed, the first part of the *Syntagmatis* deals with chemistry in medicine and the second with the Calvinist-Paracelsianism of Joseph Duchesne (Querquetanus), physician to Henri IV of France. The two additional works are alike diatribes against the "filthy lies and blasphemies" of the Paracelsians and considerations of the mysterious "Order of the Rosy Cross," then so much an object of speculation. Bolton's condemnation of Libavius as an alchemist believing in the philosopher's stone would be rejected by the modern historian who does not value past history only for its premonitions of the present. The scientist may transcend his age but he will also reflect it: Newton owned Libavius, and



FRANCOFVRTI
Excudebat Nicolaus Hoffmannus, Impensis Petri Kopffii.
ANNO M. D. CXV.

Title page of Libavius's *Syntagmatis*, which includes Hermes Trismegistus among the figures depicted as founders of alchemy.

indeed one of every ten books in Newton's library was on alchemy.

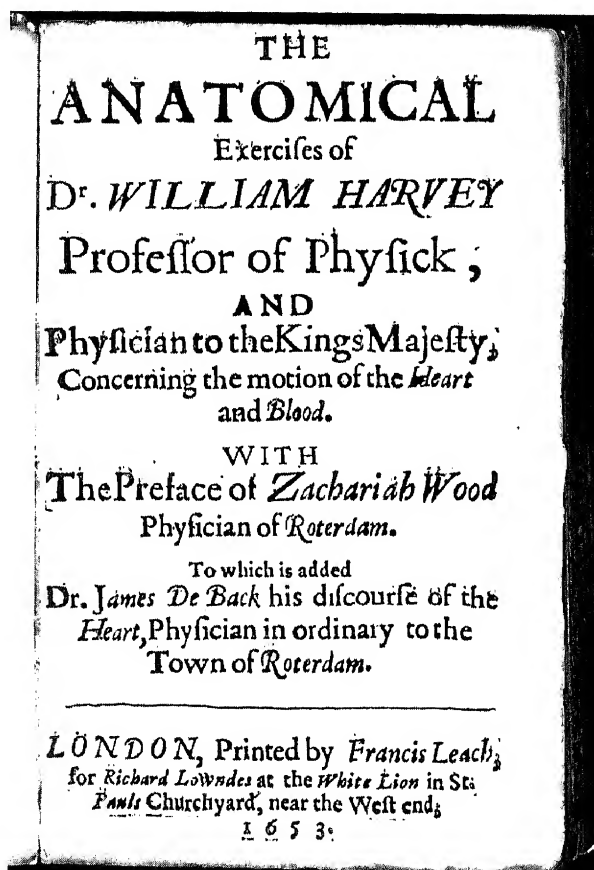
The title page of the *Syntagmatis* is a demonstration that the course of science is not the triumphant forward march of objective reason untouched by the mystical. Along with conventional representations of Galen, Hippocrates, and Aristotle, there is a fourth whose place in this company may be unexpected. This is the figure of Hermes Trismegistus, whom Libavius and Renaissance Neo-platonists like Marsilio Ficino, Giordano Bruno, and Pico della Mirandola thought to have been an Egyptian priest-king of the time of Moses, the teacher of the

teachers of Plato, and the founder of alchemy. The very frequently reprinted translation of the hermetic books that Ficino called *Poemander* infused the Gnosticism of Hellenic Alexandria into Renaissance thought. The special value of the recently acquired 1554 Paris edition of Adrian Turnebus's *Poemander, seu De potestate ac sapientia divina* is that it is the first to accompany Ficino's translation with the original Greek text (that quoted by Coleridge in his notebooks). In science specifically, the authority of Hermes is invoked by Copernicus's *De revolutionibus* and Gilbert's *De magnete*. More generally, Hermeticism is one of the forces contributing to the Renaissance confidence in the power of the human intellect that is at the base of its torrential creativity. Hamlet's "What a piece of work is a man. . . how like a god" echoes *Poemander's* "Man is the greatest miracle."

BIOLOGY

From our acquisitions in the life sciences we single out for mention the work of the seventeenth-century physiologist William Harvey and the eighteenth-century paleobotanist Johann Scheuchzer before entering into the nineteenth century and the towering presence of Charles Darwin. The *Anatomical Exercises of Dr. William Harvey. . . Concerning the Motion of the Heart and Blood* (London: Printed by Francis Leach for Richard Lowndes, 1653) is the first English edition of *De motu cordis*, the work that overthrew Galen's schema of the human cardiovascular function that had ruled physiology and pathology for fourteen hundred years. It is a model of accurate observation and scientific reasoning, an analysis of inductions based on systematic experiments with many different subjects under different conditions. Perhaps Harvey's most decisive argument was a quantitative one, the calculation that the blood pumped by the heart in any half hour equals the total of the body's blood, a fact explicable only by the circularity of

Anatomical Exercises (1653), the first English translation of William Harvey's epoch-making demonstration of the circularity of the cardiovascular system.



the cardiovascular system. Harvey himself thought he worked in the Aristotelian tradition, but his contemporaries saw the novelty of his application of the mathematical method to biology.

Newton's library held four of the works of Johann Scheuchzer, the Swiss paleobotanist and paleontologist. In one of these, the two-volume study of Alpine natural history, a copy of which is in our collections, the plates opposite pages 1, 63, and 147 of the first volume are noted as having been prepared at Newton's expense. We have added the second edition of the Dutch version of Scheuchzer's *Physica sacra*, the *Geestelyke Natuurkunde* (Amsterdam: Petrus Schenk, 1735-38), the fifteen volumes bound in eight. The 760 magnificent copper engravings by Johanne Andrea Pfeffel over which the reader will pore with fascination depict in detail Bible scenes (even the plans for the Ark) and biblical fauna, flora, and other natural or scientific phenomena. The text is a combination of the Bible and the latest writings in science: for example, the plate "The Ear, a Work of God" facing page 1127 is described in the terms of Guichard Joseph Duverney's *Traité de l'organe de l'ouïe* (Paris, 1683). The *physica sacra* genre, in which some English associates of Newton worked, correlated the divine revelation in the Book of Nature with that in the Book of Scripture. Scheuchzer's half-grudging recognition that the fossils found in rocks were sea animals and that the biblical time frame needed extension is a step on the way to Lyell and Darwin.

In the nineteenth century the work of Darwin, Mendel, and others in the life sciences effected the kind of transformation in root and branch that physics and astronomy had experienced in the seventeenth century. New to the collections is Charles Darwin's first substantial contribution to the sciences, *Extracts from Letters Addressed to Professor Henslow* (Cambridge: For Private Distribution, 1835). The thirty-one pages of this pamphlet are made up of extracts from letters written on board the Admiralty survey ship H.M.S. *Beagle*, the first letter mailed from Rio de Janeiro in May 1832 and the last from Valparaiso in April 1835. The recipient was John Stevens Henslow, Darwin's tutor in botany at Cambridge, who in the formative moment of Darwin's career had obtained for him the position of naturalist on the H.M.S. *Beagle*. Henslow

FOR PRIVATE DISTRIBUTION.

THE following pages contain Extracts from LETTERS addressed to Professor HENSLOW by C. DARWIN, Esq. They are printed for distribution among the Members of the Cambridge Philosophical Society, in consequence of the interest which has been excited by some of the Geological notices which they contain, and which were read at a Meeting of the Society on the 16th of November 1835.

The opinions here expressed must be viewed in no other light than as the first thoughts which occur to a traveller respecting what he sees, before he has had time to collate his Notes, and examine his Collections, with the attention necessary for scientific accuracy.

CAMBRIDGE,
Dec. 1, 1835.

A

Charles Darwin's first substantial scientific contribution appeared in this privately printed pamphlet made up of extracts of letters he wrote to John Stevens Henslow, his tutor in botany at Cambridge.

gave Darwin the first volume of Charles Lyell's *Principles of Geology*, which Darwin read aboard the *Beagle*. The geological observations Darwin reported to Henslow had won him to Lyell's argument of the earth's shaping by uniform forces still at work. The excerpts were read to the Cambridge Philosophical Society on November 16, 1835; the enthusiasm they incited explains their appearance in print as early as the next month. On the *Beagle's* return, Henslow and Lyell found suitable employment for Darwin at the Geological Society of London. It was Lyell who persuaded Darwin to present his ideas on natural selection at the historic meeting of the Linnaean Society on July 1, 1858.

ELECTRICITY

The eighteenth century saw in Franklin the Kepler and in Alessandro Volta the Newton of the new science of electricity. Franklin and Volta argued that a single electrical fluid pervaded all bodies and was the cause of all electrical phenomena. Luigi Galvani, however, interpreted his laboratory experiments with frogs to mean that animals possessed in their nerves and muscles an "animal electricity" similar to but distinct from ordinary electricity. Our recently acquired *L'Identità del fluido elettrico col così detto fluido galvanico vittoriosamente dimostrata, con nuove esperienze ed osservazioni. Memoria comunicata al signore Pietro Configliachi* (Pavia, 1814) is the last word of the victor in an impassioned scientific controversy. Volta submitted this paper in a prize competition on the unity of electrical phenomena under the name of his pupil Configliachi. None of the papers submitted was awarded the prize and Configliachi waited nine years before publishing Volta's paper. The impetus of the counterattack against Galvani led Volta to the invention of the "pile," the primitive wet-cell battery, that masterwork of eighteenth-century electrical science.

Alessandro Volta used Pietro Configliachi's name for this attack on Luigi Galvani's theory of "animal electricity."



METALLURGY

With Jean-Henri Hassenfratz we cross the line between science and technology as the author of *La Sidérotechnie* (Paris: Firmin Didot, 1812) himself did. When chief of Lavoisier's laboratory, he (with Pierre Auguste Adet) contributed "Mémoire sur de nouveaux caractères à employer en chimie" to that classic of science, the *Méthode de nomenclature chimique* of Guyton de Morveau, Lavoisier, et al. Hassenfratz's *Sidérotechnie* is a monumental survey of the technology of French metallurgy encompassing the mining, ore analysis, furnace design, alloy composition, and materials testing

of the period of the French Revolutionary and Napoleonic wars against Europe. The effect of Hassenfratz's introduction of the new chemistry into metallurgy, like the whole question of the interaction of theory and empirical practice in the Industrial Revolution, is debated, but the statistics report that between 1789 and 1815 the number of French furnaces was halved while production septupled. Napoleon is said to have ordered Hassenfratz to publish *La Sidérotechnie*. The reason for the imperial interest is clear: the use of cannon on a hitherto unprecedented scale was one of the chief characteristics of Napoleon's military genius.

POPULAR SCIENCE

Aware of the interdependence of science and society, scientists have occasionally sought to make some knowledge of the content of the specialized sciences part of the general culture. The great popularizer of seventeenth-century science in its campaign against the old orthodox synthesis of Aristotelian science and theology was Bernard Le Bovier Fontenelle. His *Entretiens sur la pluralité des mondes*, which we have acquired in the first edition of 1686, records the conversations of the six evenings during which a gallant gentleman instructed a charming marquise in the Copernican system. The marquise learns that the laws of nature are everywhere effective and everywhere the same, since the world, Fontenelle repeats from Descartes, is a machine. She quickly perceives that man cannot think himself the center of the universe, since there are very probably many other planets inhabited by reasonable beings, some certainly more reasonable than we. An infinite universe containing many worlds suggests questions about the uniqueness of the Christian revelation which Fontenelle leaves unexpressed, but which the freethinkers of the next century seized upon.

If Leonhard Euler's venture into science popularization, *Lettres à une princesse d'Allemagne sur divers sujets de physique & de philosophie* (St. Petersburg, 1768-72), is second to Fontenelle in wit and urbanity, it is its superior in the scientific credentials of its author. The most prolific mathematician of all time, Euler calculated, another great mathematician said, "as men breathe, as eagles sustain themselves in the air." The clarity and simplicity of expression which Euler achieved in writing these letters for the sixteen-year-old princess of the house of Anhalt-Dessau won him an international audience. There were thirty-nine editions in nine languages between 1768 and 1872 and American publishers offered seven editions between 1832 and 1872. The edition acquired by the Library is the first. Euler ranged widely over contemporary science, providing basic information in areas like electricity and magnetism where he himself was a leader. Euler had been won to mathematics by a reading of Bernoulli and Riemann by reading Euler's *Lettres à une princesse d'Allemagne*. The history of science records many other examples of this kind of apostolic succession in which the printed book effects the laying-on of hands.

